



The Reliquary



Illustrated Archæologist.

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Widdecombe Church and the Great Storm.

DEEP down in one of the numerous valleys which traverse the stony heart of Dartmoor lies the tiny village of Widdecombe, on the river Webburn.

Tiny and isolated as this hamlet is, it contains one of the grandest churches in the neighbourhood, enormously large for the meagre population of the village and its outlying farms. Those who know Mr. Baring-Gould's *Songs of the West* will remember the story of Widdecombe Fair, and this song and the famous story of the sudden and disastrous visit of His Satanic Majesty in person will instantly be called to memory by those who know anything of Devonshire.

Widdecombe, or, to give it its full name, Widdecombe-in-the-Moor, *alias* Widdecombe Church Town, has certainly possessed a church since the middle of the thirteenth century, for there is documentary evidence, in the form of a deed bearing the date 1283, that there was a church there with a chapelry at Spitchwick, and that the advowson of the former was made over, by one

154 *Widdecombe Church and the Great Storm.*

Roger le Rus, to the Dean and Chapter of Exeter. The present church of St. Pancras dates, however, from no earlier than the middle of the fifteenth century, whilst the tower, whose adventurous career will be later recorded, is of a still later date.

The large dimensions of the church, and the extensive plan on which it was erected, may have been necessary at the time at which it was built, for in those days there were many industries carried on in these wild and solitary hills: tin-mining, perhaps, held pride of place, whilst weaving and other local industries, now dead or dying, were the means of supporting a very much larger population in these wilds. The parish, too, in earlier days, was of an extent in keeping with the church. From a delightful little booklet,¹ of some thirty excellently printed pages, we learn that the church was the central church "of an extensive district, which included not only the whole of the civil parish of Widecombe (over 10,000 acres), but also that portion of Dartmoor Forest this side of Princetown, and a little piece of the parish of Manaton." Also that, "in 1260, that portion of Dartmoor Forest this side of Princetown was transferred from the parish of Lydford to that of Widecombe by Bishop Bronescombe, in consequence of the distance from the church at Lydford. Whilst belonging to the parish of Lydford for all civil purposes, the inhabitants were transferred to Widecombe for all matters ecclesiastical, and for Divine worship at Widecombe church."

The author of the above-mentioned work considers that, in the seventeenth and eighteenth centuries, there were two thousand or more persons who claimed Widdecombe church as their parish church. The actual dimensions of the sacred edifice are—length 105 ft., with a width of about 40 ft.; it consists of chancel having side aisles or chantry chapels, north and south transepts, nave with side aisles on both north and south, south porch, and tower at the west end. This tower, of which we shall hear more later, is roughly 130 ft. in height to the apex of the pinnacles which adorn the corners.

Granite—real grey Dartmoor granite—is used everywhere almost in this building, the exceptions being rather curious, for the transept arches are composed of mighty moulded beams of oak! On the other hand, if the difficulties of constructing a stone

¹ By the Vicar, with 4 photo. illustrations. Published by James Townsend & Sons, Gandy St., Exeter. Price 7d.

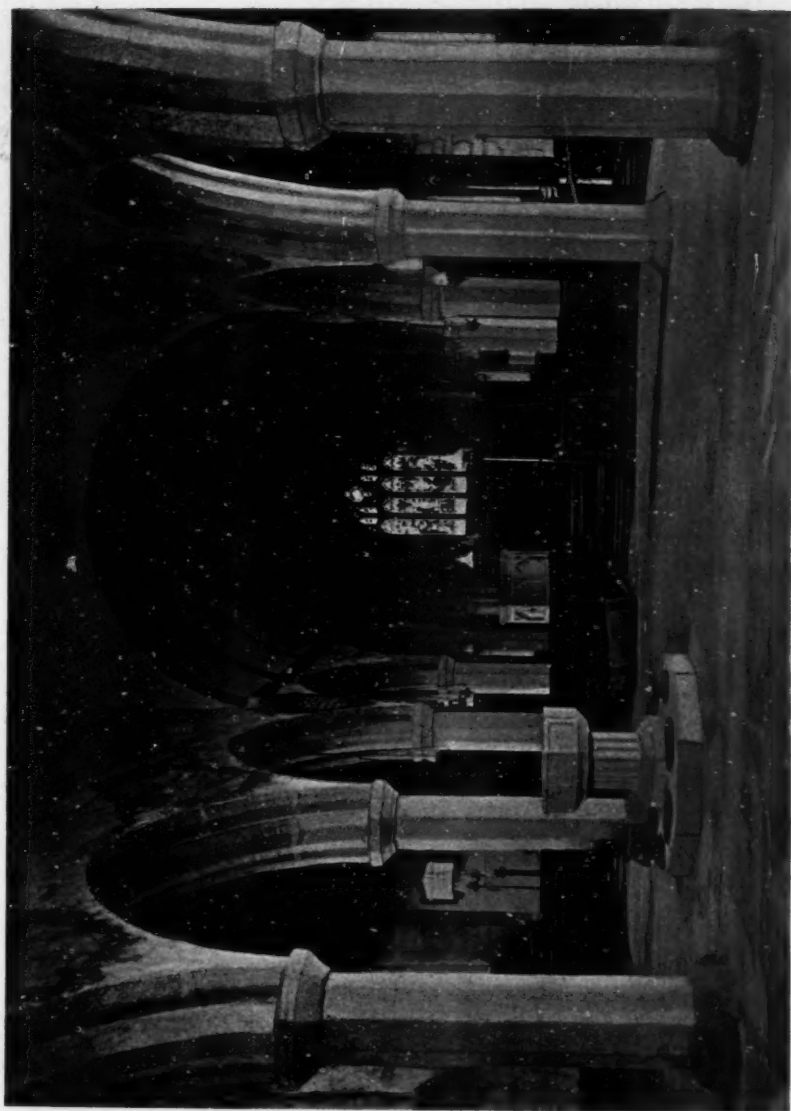


Fig. 1. Interior of Widdecombe Church.

156 *Widdecombe Church and the Great Storm.*

arch appalled the builders, they did not shrink from making the pillars supporting the nave arcades monolithic, for here we have ten well-worked granite monoliths, and the local granite requires some working.

Beginning with the chancel, we find numerous items which call for notice—the flat-headed sedile, the aumbry, and the once beautiful rood-screen which divided chancel and sanctuary from the nave, as well as the chantry chapels from the nave aisles. The roof, too, is one of the fine old specimens of the real Devon



Fig. 2. Remains of the Rood Screen.

barrel roof, now so painfully rare. The bosses, at the intersection of the roof principals, are as quaint as they are numerous; amongst others are three rabbits placed swastica fashion, one ear of each forming a triangle in the centre of the boss. The pelican in her piety also appears, numerous examples of flowers, fruit, and grotesques may be seen, likewise a half-length figure of St. Catherine, to whom, at one time, there appears to have been a chapel dedicated, for a certain Canon of Exeter Cathedral and Rector of Shillingford St. George, by name (adopted) John Shillingford,

and by birth a Fitz-Richard, willed his body to be laid to rest in the chapel of St. Catherine, within this very church, during the early years of the fifteenth century.

The remains of the rood-screen, which has been mentioned, are very fine, though it is much the same in general characteristics as the dozens of others to be found all over the south of Devon. Fig. 2 shows a portion on either side of one of the granite monolithic piers of the south arcade, that part on the left dividing chancel and nave, while that on the right separates the south chancel aisle, or chapel, from the south nave aisle. From the character of the traceried heads of the panels, it appears as though this screen were a fairly early example, and it should be carefully noticed that the floral decoration in the centre of each quatrefoil, at the base of the panelling, is of a different pattern in each case, contrary to the usual practice.

The saintly figures which still adorn the panels are sadly mutilated, but bear evidence of the permanency of the colours of our forefathers. Though I have carefully examined every rood-screen which I have seen in the south of Devon, I have only once succeeded in discovering the rare figure of Sir John Shorne, the remarkably clever person of the legend—who succeeded in decoying such a wily person as the devil himself into a boot, and that was at Wolborough, Newton Abbot.¹

Leaning against the pillar, in the centre of fig 2, is a portion of one of the old wood pillars which supported the rood-loft. The rood-loft itself is no more, but the newel staircase, and doorway giving access to the rood-loft itself, still remain, and are shown in fig. 3, which also shows part of the screen. This staircase opens out of the north chancel aisle, or chapel, and is built in the thickness of the wall at the corner formed by the junction of north transept and north chancel aisle. The heavy head of the lower doorway, formed of two stones only, should be noted.

As may be at once noticed in fig. 1, there is no chancel arch, the rood-screen and different level of the nave and chancel ceilings being the only means of division to be observed from the west end. This, however, is the usual feature of the true type of Devonshire church of the Perpendicular period, and it is this local peculiarity which gives that empty, barn-like look to the majority of these

¹ I have since heard of another painting of him at Alphington, near Exeter; see *Archæologia*, vol. 56 (1898), also *Reliquary*, 1901, N.S., vol. vii.

158 *Widdecombe Church and the Great Storm.*

West-Country churches. Externally, the separate covered roofs of nave and chancel aisles, the almost entirely general absence of any clerestory, and the long chancel aisles, give a displeasing and far



Fig. 3. Doorway of Rood-loft Stairway

from picturesque effect, which is greatly aided by the abnormal difference in the heights of tower and body of the church. In Devonshire the former is nearly always too high in comparison

Widdecombe Church and the Great Storm. 159

with the latter—or, to speak more correctly, the body, owing to the absence of clerestory, is too low for the tower. This is especially the case at Widdecombe, for the tower is of unusual height for the district even, and the body of the church is quite untrammelled by any architectural excellencies, being, in fact, more remarkable for its simplicity and good round construction than for its beauty.

Ornament in stone may be said to have been denied this church, save in the beautiful internal arch of the east window of the sanctuary, which is richly ornamented with a type of Tudor rose—almost universal in South Devon—and springs from two excellent corbel heads, the apex of the arch bearing a crowned figure of the Blessed Virgin Mary. Woodwork, on the other hand, is remarkable for the wealth of its ornament, as may be seen from the remnants of the rood-screen and the thirty carved bosses which beautify the ceiling of the chancel alone.

In the nave there is little of interest beyond the octagonal font—as may be seen in fig. 1—of granite, ornamented with shallow traceried panels; a series of six curious frescoes containing texts, cherubs' heads, etc., which decorate the otherwise bare walls above the springing of the nave arches; and a well-preserved piece of old stained-glass window bearing the arms of the Devonshire family of Courtenay. This glass has been cleverly preserved by placing it in a neat wooden frame, allowing it to be held up to the light for inspection. In the south aisle are two more scriptural frescoes on the spandrels of the arches dividing it from the nave. In the tower, however, lies what is, perhaps, to the majority of people, the most interesting part of the whole church and its contents. It consists of a large framed board divided into four quarters, and bearing in black and white the tale of the visit which the devil paid in person to Widdecombe church (fig. 4).

The actual description and transcription of the event and its written history we will defer for the moment, while passing on to the other points of interest in the tower. The bells, six in number and of beautiful tone, are thus inscribed:—

No. 1. "Hear me when I call"	} (Founded in 1848).
„ 2. "Attend, O ye people"	

160 *Widdecombe Church and the Great Storm.*

- No. 3. "Robert Hamlyn, sonne of John Hamlyn of Chittleford (T.P.), 1632: gathered of the young men, and mayds, fifteen pounds."
,, 4. "Thomas Bilbie, *fecit* 1774."
,, 5. "Soli Deo deter (T.P.), 1663."
,, 6. "Draw neare unto God and God will draw neare unto you (T.P.), 1632."

The latter bell bears the same date as the third subscription bell.

We now turn to the story of the visit paid by the devil on October 21st, 1638. This visit was, in reality, nothing but a very terrific thunderstorm, but was considered by the Bishop of Exeter, at that time Joseph Hall, to be directly due to his satanic majesty. To this day the story is credited, for did not a small child in a Devonshire village school, when asked by her teacher where the devil came from, reply, "*Please miss, he lives to Widdecombe*"?

On the day mentioned, late in the afternoon, a well-spoken and civil stranger, riding a coal-black horse, is said to have called at a cottage at Poundsgate for a drink of water, and to enquire the way to Widdecombe. The old dame at the cottage in question complied with both requests, and was astonished to hear the asked-for liquid hissing as it poured down the stranger's throat. The old lady fled screaming, and the devil—for he it was—galloped away to Widdecombe.

Why the devil should visit such an outlandish spot as Widdecombe is explained by the fact that one of the congregation had sold his soul to him some time previously, and as he was due to surrender himself that day, the devil came to meet him; but, finding his victim soundly sleeping through the sermon, he tied his horse to one of the pinnacles of the tower, and descended into the body of the church, accompanied by the usual flames and sulphurous smell. He found his victim, and seized him by the hair, disappearing by the way he had come with a roar of flame. In loosening his steed and holding his struggling victim, he demolished the pinnacle to which the former was tethered, and this fell through the tower roof.

From a curious old quarto of thirty-seven pages, "printed at London by G.M.," and "sold at his shop in *Queen's-head Alley*, in *Pater-noster-row*, at the *Gilt Bible*, 1638," I could quote many curious passages relative to what this pamphlet calls—by way

¹ The initials of the tounder, Thomas Pennington of Exeter.

Widdecombe Church and the Great Storm. 161

of title—"A Second and most exact Relation of those sad and lamentable Accidents, which happened in and about the Parish Church of Wydecombe, near the *Dartmoors*, in *Devonshire*, on *Sunday*, the 21st of *October* last, 1638. Come behold the Works of the Lord, what Desolations He hath made in the earth—*Psal. xlv. 8.*"¹

Space, however, does not permit of much quotation, and the chronicle of events on the board under the church tower claims



Fig. 4. Panel Board of the Storm of 1638.

first attention (fig. 4). This curious versifying is the work of the village schoolmaster, Richard Hill. This is not the original board, but a copy, though even the copy is very old. A piece of the original was discovered in the thatch of the Church House, now the schools, in 1880, where it had lain since 1786, at which date the present board was erected. The lettering is of a more ecclesiastical character. The verses on the board of 1786, an exact copy of the earlier one, run thus:—

¹ *Harl. Miscell.*, vol. iii., p. 211.

162 *Widdecombe Church and the Great Storm.*

"It is of the Lord's mercies that we are not consumed because His compassions fail not."—Lam. iii. 22.

"The merciful and gracious Lord hath so done His marvellous works that they ought to be had in remembrance."—Psalm cxi. 4.

"In token of our thanks to God these tables are erected,
"Who, in a dreadful thunder-storm, our persons here protected.
"Within this church of Widicombe, 'mongst many fearful signs,
"The manner of it is declar'd in these ensuing lines.
"In sixteen hundred thirty-eight, October twenty-first,
"On the Lord's day at afternoon, when people were address
"To their devotion in this church, while singing here they were
"A Psalm, distrusting nothing of the danger then so near,
"A crack of thunder suddenly, with lightening, hail, and fire,
"Fell on the church and tower here, and ran into the choir;
"A sulphurous smell came with it, and the tower strangely rent—
"The stones abroad into the air with violence were sent."

(End of first panel.)

"Some broken small as dust or sand—none whole as they came out—
"From off the building, and here lay in places round about:
"Some fell upon the church, and broke the roof in many places,
"Men so perplexed were, they knew not one another's faces.
"They all or most were stupified with that so strange a smell,
"Or other force, what 'ere it was, which at that time befell.
"One man was struck dead, two wounded so they died few hours after;
"No father could think on his son, or mother mind her daughter.
"One man was scorcht so that he lived but fourteen days and died,
"Whose cloathes was verry little burnt; but many more beside
"Were wounded, scorcht, and stupified, in that so strange a storm,
"Which who had seen would say 'twas hard for to preserve a worm.
"The different affection of people then was such,
"That, touching some particulars, we have omitted much;
"But what we here related have is truth in most men's mouths—
"Some had their skin all over scorcht, yet no harm in their cloathes."

(End of second panel.)

"One man had money in his purse, which melted was in part,
"A key likewise, which hung thereto, and yet the purse no hurt,
"Save only some black holes so small as with a needle made.
"Lightning, some say, no scabbard hurts, but breaks and melts ye blade.
"One man there was eat on the bier which stood fast by the wall—
"The bier was torn with stones that fell, he had no harm at all:
"Not knowing how he thence came forth, nor how ye bier was torn.
"Thus in this doleful accident great numbers were foreborne.
"Amongst the rest a little child, which scarce knew good from ill,
"Was seen to walk amidst the church and yet preserved still.
"The greatest admiration was that most men should be free
"Among so many dangers here, which we did hear and see.
"The church within so filled was with timber, stones, and fire,
"That scarce a vacant place was seen in church or in the choir;
"Nor had we memory to strive from these things to be done,
"Which would have been but work in vain, all was so quickly done."

(End of third panel.)

Widdecombe Church and the Great Storm. 163

"The wit of man could not cast down so much from off the steeple
"Upon the church's roof and not destroy much of the people ;
"But He who rules both air and fire, and other forces all,
"Hath us preserv'd, blest be His name, in that most dreadful fall.
"If ever people had a cause to serve the Lord and pray
"For judgement and deliverance, then surely we are they :
"Which that we may perform we beg th' assistance of His grace,
"That we at last in heaven may have within a dwelling place.
"All you that look upon these lines of this so sad a story,
"Remember who hath you preserv'd—ascibe unto His glory
"The preservation of your lives, who might have lost your breath
"When others did, if mercy had not stept 'twixt you and death.
"We hope that they were well prepared, altho' we know not how
"Twas then with them—it's well with you if you are ready now.
"Amos. iv. 11 : Ye were as a firebrand pluck'd out of the burning.
"1786 : Peter and Silvester Mann—Church Wardens."

The old pamphlet, whose ample title has been given, is very verbose with regard to the storm, and leads off with a long homily on "God's visible judgements and terrible remonstrances," quoting the Old Testament right and left in regular "tub-thumper" style. We are given many instances of "lamentable accidents," such as the case of the minister's wife—"the lightening seized upon his poor wife," we read, "fired her ruff and linnen next to her body, and her clothes, to the burning of many parts of her body in a very pitiful manner."

Another marvellous accident was thus described : "There was also one man more, at the same instant, of whom it is related, who was warrener unto *Sir Richard Reynolds*, his head was cloven, his skull rent into three pieces, and his brains thrown upon the ground whole, and the hair of his head, through the violence of the blow at first given him, did stick fast unto the pillar or wall of the church, and in the place a deep bruise into the wall as if it were shot against with a cannon bullet." Evidently a remarkably hard piece of hair, and a curiously soft piece of granite !

"And one man," says the chronicler, "going out at the chancel door, a dog running out before him, was whirled about towards the door, and fell down stark dead ; at the sight whereof he stepped back within the door, and God preserved him alive."

It seems probable that the lightning passed from end to end of the church, for we know that it came down *via* the tower and slew a dog in the chancel, or priest's door. The *Harleian Miscellany* quotes another account—"The addition to the former relation," and here with great gusto the story of the warrener is thus related :—

164 *Widdecombe Church and the Great Storm.*

"Then it (the lightning) goes strait up in the same isle and struck off all the hinder part of the warrener's head (the brains fell backwards, intire and whole, into the next seat behind him, and two pieces of his skull), and dashed his blood against the wall; the other piece of his skull fell into the seat where he sat, and some of the skin of his head, flesh, and hair, to the quantity of a handful, stuck fast, as with lime and sand newly tempered, upon one of the bars of the timber-work partition (*i.e.*, rood-screen) between the church and the chancel."

Stones, apparently, ricocheted round the church like balls in a fives-court, flew through the air "an hundred yards from the church," and disappeared into the ground. The congregation fled, and "then, after a while, before night, they adventured into the church to fetch out the dead bodies," when one woman, recovering from the effects of shock, remembered that her child had been to church with her; "they then, going in to seek it, found her child going hand in hand with another little child, being met coming down one of the isles, and had no hurt, nor seemed to be any thing frightened by their countenances."

Our chronicler then returns to the gory tale of the warrener again, and describes how a friend of his saw the warrener sitting there, and, thinking him to be asleep, "ventured into the church to jog him awake," only to discover that "the hinder part of his head was clean cut off and gone round about his neck, and the forepart not disfigured." We are also told that, at the funeral of the victims, "the Minister read the Burial to both at once, and when he came to those words, *Earth to earth, ashes to ashes, dust to dust*, the fall thereof, making a sudden noise upon the coffins, made them all in a great fear run out of the church, tumbling over one another, supposing that the church was falling on their heads."

The tale of the cautious expedition of the sexton up the wrecked tower staircase, and his precipitate retreat from the "most loathsome smell beyond expression," declaring he was poisoned, is quite amusing. Another venturesome person sallied up and tolled the bells, to the joy of the people, then, perceiving a dangerous stone likely to fall, he cried to the people below, "as loud as he possibly could, to stand clear for fear of danger; then catching hold on something over his head, hung by his hands," and sent the stone bounding down the tower, "never resting till

Widdecombe Church and the Great Storm. 165

it came to the bottom ; then all the people, at the fall thereof, thought he was dead, but he tolled the bells again, and thereby removed their fear."

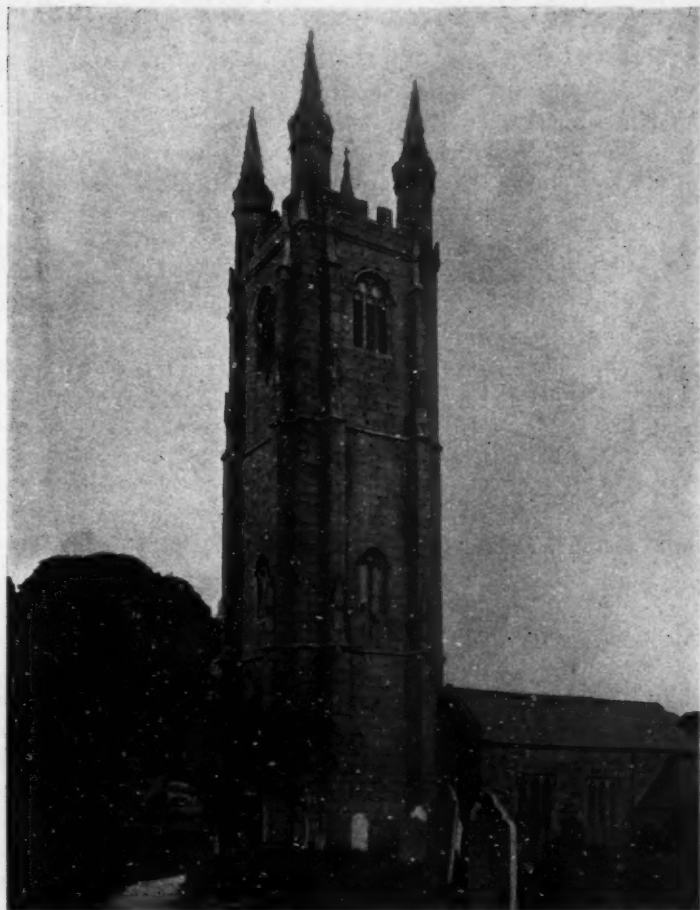


Fig. 5. The Church Tower, Widdecombe.

The account of the sickness of this venturesome person, occasioned by the smell, is far from elegant reading, but no doubt remarkably realistic.

166 *Widdecombe Church and the Great Storm.*

The beautiful tower, shown in fig. 5, still bears marks of the storm, some of the stones being cleft asunder like logs of wood split with an axe. The tower is in three stages, with two buttresses each side and four corner pinnacles capped with crosses, two of which—old ones—may be seen in fig. 2. Can these be relics brought down by the Great Storm?

In fig. 6 may be seen the Church House, measuring 84 ft. by 24 ft., and, like the church, built of local granite. The curious verandah, supported on monolithic stonepieces, is one of its remarkable features, and the whole workmanship of the place is massive and compact. The Vicar of Widdecombe, in his delightful little booklet, says—"From its appearance and from the elaborate nature of the interior woodwork, one might naturally suppose that it was the residence of the clergy previous to the building of the Vicarage, when not only the church, but also the Chapel of St. Leonard, at Spitchwick, had to be served.

"In the eleventh year of Charles I.'s reign the Church House was in the hands of feoffees, who were to let the building to some tenant or tenants, and the rent and profits arising therefrom were to be applied to the reparation of the church, or the relief of the poor, or for the furtherance of the King's Majesty's service. Part of the Church House was the residence of the clergy, when several would be required to keep up the services of the church and of the chapels of such an extensive district, which district has of late years been provided with an extra church at Leusdon, and chapels at Postbridge and Huccaby."

It was in the thatch of this very Church House that the remnant of the old and original board, on which was written the account of the Great Storm, was found. As to the damage caused by the Great Storm, there seems no reason to doubt the tales of damage done, or the marvellous distances to which stones were thrown, for, curiously enough, as I write, on this very day is an account in the newspapers of a similar accident to the tower of Ingham church, Norfolk, happily unattended by loss of life. The report says: "Three feet of stone pinnacles were hurled from the tower, and some fragments picked up 150 yards away. An archway was destroyed, the belfry floor wrecked, and masses of stone scattered over the churchyard. Two men who were at work near the church were thrown down and stunned—they describe the noise as appalling."

Widdecombe Church and the Great Storm. 167

This is Widdecombe all over again, and when we consider the damage done there, and the marvellous escapes of the congregation,

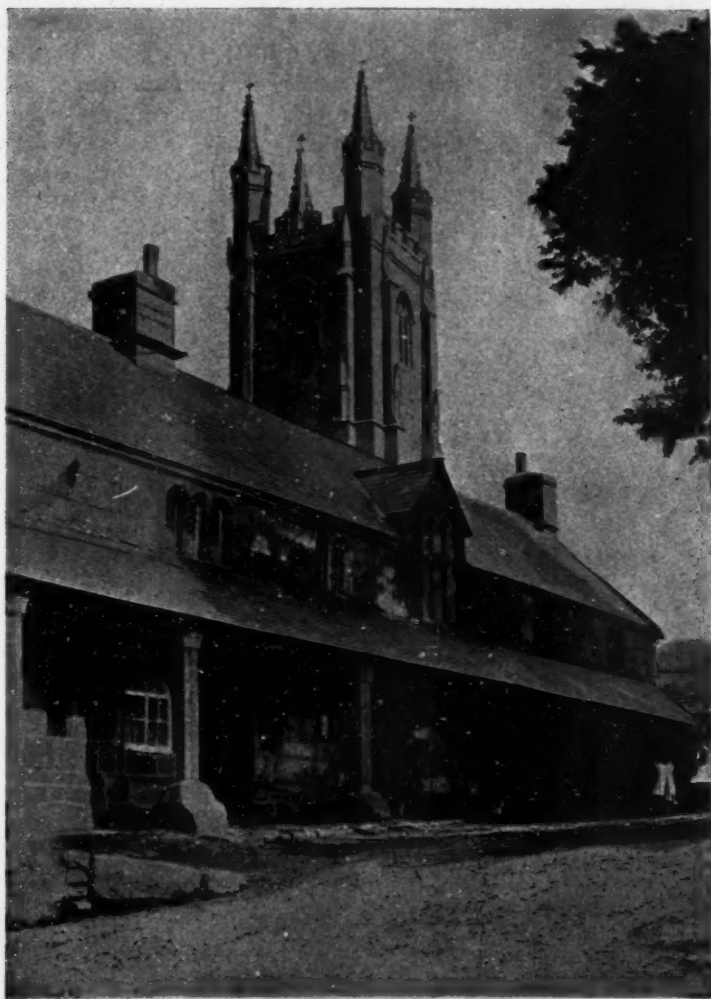


Fig. 6. The Church House, Widdecombe.

we can understand the use of the quotation from "Lamentations," which heads the verses under the tower; likewise we can

168 *Widdecombe Church and the Great Storm.*

understand the popular mind, in this secluded spot, immediately connecting such an appalling disaster with the "Doer of all evil." May not the then Bishop of Exeter, who attributed this cataclysm to satanic influence, have been guided in his verdict by the fact that a rural population would hardly believe, were he to attribute this disaster to God, as an act of violence to His own house?

One can hardly understand a rustic population, even in these comparatively unenlightened days, being willing to accept a theory so thoroughly out of keeping with their ideas both as to the wisdom of the Almighty or the apparently wilful destruction of His own property—if one may, with all reverence, so put it.

G. LE BLANC SMITH.



Notes on some Roman Objects found in Wiltshire.

WILTSHIRE, so rich in Paleolithic, Neolithic, and, above all, in Bronze Age remains, has but little to show in the way of important Roman sites in comparison with either of the neighbouring counties. It has no Dorchester, no Silchester, no Bath, not even a Lydney or a Woodchester. When you have mentioned Cunetio in the north, near Marlborough, the series of villas at Box, Colerne, and Wraxall, in the neighbourhood of Bath, in the west, and the Romano-British village of Rotherley in the extreme south, with a few isolated villas like those of Littlecote, Bromham and West Dean, you have mentioned the principal sites on which Roman remains have been found of any importance within the county. Old Sarum, it is true, may have secrets to disclose if the projected scheme of excavation is carried out, but, at present, these secrets are undisclosed, and no one who wished to study the Roman remains of Britain would think of coming to Wiltshire to look for them; and yet it is probably true to say that there is no county in England which affords more sites—perhaps no county which affords so many sites—where the spade is certain to turn up pottery and metal and bone remains, which are unmistakably of the Roman period, for over the whole of the great chalk area of both northern and southern Wiltshire there are thickly scattered the sites of what the Ordnance Map marks as “British villages.” The number of these sites in what is now a practically uninhabited land is indeed extraordinary, and many of them, like those of Stockton and the Groveley bridge in the south, are of very considerable extent. They appear to be the sites of villages, many of which, perhaps, date their origin from Late Celtic and pre-Roman times, though they lasted on until the Roman dominion in Britain ceased to be.

Of all this multitude of inhabited sites, only one, that of Rotherley, has been properly investigated, though two neighbouring

sites just over the border in Dorsetshire—Woodcutts and Wood-yates—were excavated by the same master excavator, General Pitt-Rivers. There are probably forty or fifty other sites in the county which, if properly explored, would yield as rich a harvest of "common objects" of the Roman period as did these three. The present notes, however, are concerned only with a few of the



Fig. 1.



Fig. 2.



Fig. 3.

more noteworthy Roman objects now preserved in the Wiltshire Archaeological Society's museum at Devizes.

Of these the most remarkable collection (apart from the fruits of General Pitt-Rivers' excavations above mentioned) yet found in the county is that obtained many years ago from the Westbury Ironworks, comprising a large series of pottery vessels of varying

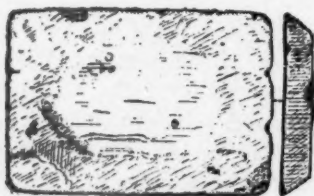


Fig. 4.

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Figs. 5 & 6. 1

types, many of them in excellent condition, and some of them of remarkable shape and material, showing distinct Late Celtic affinities. Three of the more perfect examples, of black and grey ware, are shown in figs. 1, 2, and 3. Also from the same site is the marble (?) tablet (fig. 4), precisely similar to other examples in the Roman collections of the British Museum and

elsewhere, which are described as "painters' palettes," though it must be confessed that this example, with its worn centre, rather suggests a carpenter's hone stone.

The two bronze rings (figs. 5 and 6), both of which have lost

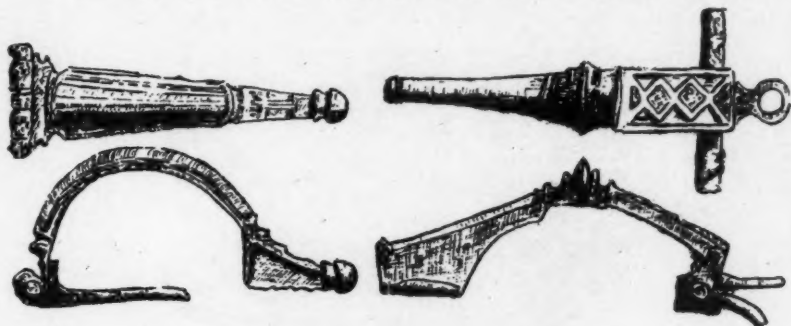


Fig. 7.

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Fig. 8.

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their setting of stone or enamel, the bronze fibula (fig. 7) of the "Aucissa" type (though it does not appear to have had any lettering on it), and the bronze fibula (fig. 8) with hinge pin and the remains of enamel on the bow, and the loop at the head so

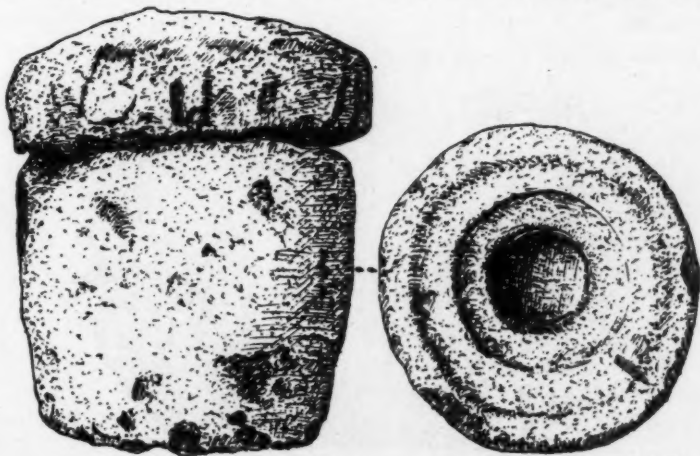


Fig. 9.

characteristic of many Romano-British fibulae found in the West of England, are also from the Westbury collection.

The remarkable freestone object (fig. 9) resembles one or two objects of the same type found with Roman remains on Lansdown,

near Bath, and now preserved in the Bath Museum. It is difficult to assign a use for it, unless, indeed, it is a box. It cannot be a mortar, for the stone is too soft and the cavity is of the wrong shape; nor can it well be a lamp, as has been suggested, for then it would not have required a lid.

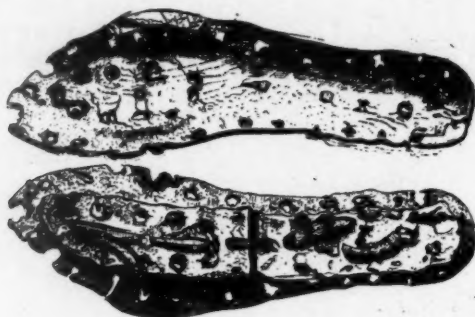


Fig. 10.

$\frac{1}{8}$

The sole of a lady's shoe, of which two views are given in fig. 10, was found in a well, and its under side gives a good example of the methods of the Roman bootmaker. A considerable number of Roman shoes are to be seen in the collections of the Guildhall and the British Museum.

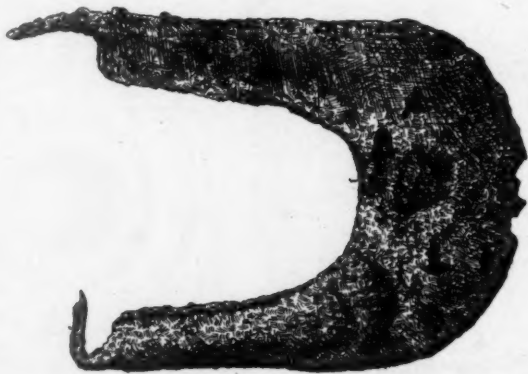


Fig. 11.

$\frac{1}{2}$

Fig. 11 is a very perfect example of the iron sheathing of a wooden spade, measuring 9 ins. by $6\frac{1}{2}$ ins. Spades of this type have been noticed by various writers as in use to this day in Japan and other countries, but it is not necessary to go so far afield to

find modern examples, for precisely similar implements have been used for some purposes in South Wilts. within quite recent times. The iron meat chopper, or "cultur" (fig. 12), measures $9\frac{1}{2}$ ins. by 3 ins. A bronze jug, with the ornamental mounts of another

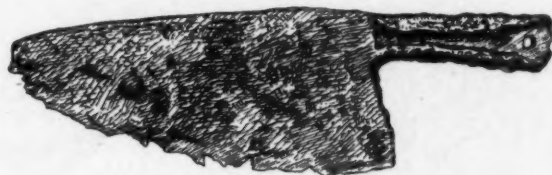


Fig. 12.

$\frac{1}{2}$

vessel, were found with the saucepan-shaped vessel of that metal shown in fig. 13; these, with the whole of the objects mentioned above, came from the Westbury Ironworks site. It is most unfortunate that no detailed record of the circumstances under which they were found was ever made.

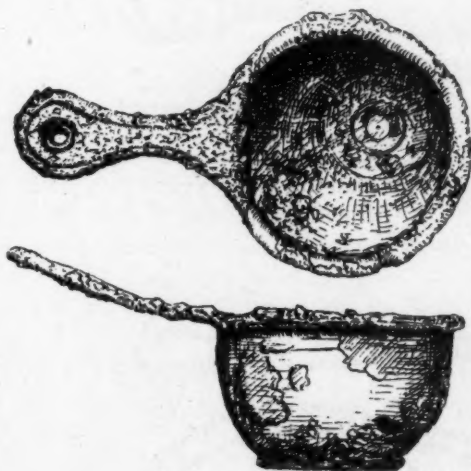


Fig. 13.



Fig. 14.

$\frac{1}{2}$

Of objects from other sites, the bronze plaque with a figure of Minerva in relief (fig. 14) holding the shield, wearing the owl helmet and the Gorgon's head, with her left foot resting upon the owl, came from the downs above Lavington. It was probably

found by flint diggers, as were so many of the Late-Celtic and Roman fibulæ and other objects from this locality. It is a solid piece of bronze, boldly but rudely chased, and measuring $5\frac{1}{4}$ ins. in length by $2\frac{1}{4}$ ins. in breadth. The bronze ornament with three



Fig. 15. . †.



Fig. 16. †.



Fig. 17. †.

pendant hooks (fig. 15) is only labelled as found in "N. Wilts." It is, perhaps, a piece of harness ornament; fragments of similar objects are in the British Museum, etc.



Fig. 18. †.

The lady's gold finger ring and the little figure of a cock in bronze (figs. 16 and 17) were found with other Roman objects, and a curious stamp with ornament of Late-Celtic character, on

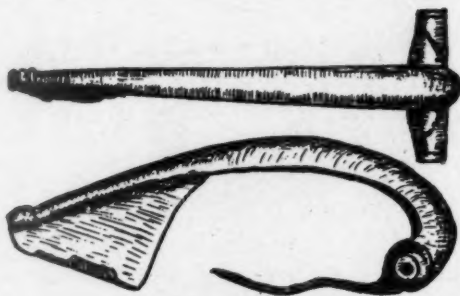


Fig. 19. . †

the site of a villa at Great Bedwyn. The ring bears the device of an irregular cross, which is not the "fylfot." It has been thought to be a Christian device, but there seem no sufficient grounds

for this opinion. The heavy bronze boat-shaped "ligula," if such it is (fig. 18), was found probably on Rushall Down, a fruitful site, where great numbers of Roman objects of various kinds have been found. A similar implement, probably from South Wilts., is in the Salisbury Museum.

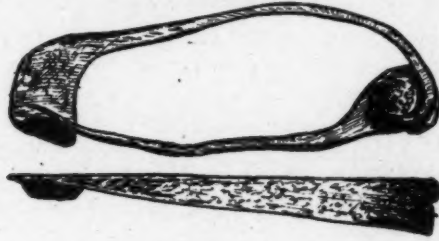


Fig. 20. †.

Of the many bronze Roman fibulæ in the Devizes Museum, figs. 19 and 20 represent two of the plainest types, both with hinge pins, and both from Rushall Down. Fig. 21, on the other hand,



Fig. 21. †.

is a fibula found in or near Barbury Camp, and is—both as to form and size—of a type unusual in Wiltshire; it is also remarkable for the excellence of its workmanship.

ED. H. GODDARD.

Conjurers.

PART II.

MIRACULOUS appearances or disappearances have been, and still are, effects much valued by conjurers. When science was restricted to the priests it would appear that they used it in ways akin to those in which the modern conjurer conducts his performances. The visions and magical appearances of deities such as those related by Pliny and Iamblicus were probably produced by means of plane or concave mirrors. The images were sometimes thrown on to a cloud of smoke, which increased the mystical effect, and rendered them more generally visible.

Salverte gives the following passage from Damascius : " There appeared on the wall of the temple a mass of light, which at first seemed to be very remote ; it transformed itself, in coming nearer, into a face evidently divine and supernatural, of a severe aspect, but mixed with gentleness and extremely beautiful. According to the institutions of a mysterious religion the Alexandrians honoured it as Adonis."

Mediæval accounts of miraculous appearances and disappearances are related with credulity, and it seems as if the recorder, having witnessed some sight which aroused his wonder, allowed himself to put the interpretation on it which the creator desired—as if the spectator at the theatre should affirm that he saw in reality the objects which are painted on a scene. Possibly it is due to such ready credulity that the conjuring effects of Albert Bishop of Regensberg are related by Johannes Beka.¹ The story is as follows :—

Albert of Regensberg invited King William of Holland in Epiphany, 1247, to a banquet. The Bishop led the King from the dining room into his garden, where servants of wondrous beauty

¹ *Fontes*, ed. Böhmer, ii. 438.

were preparing everything for a jovial meal. It was winter time, the whole surface of the earth was thickly covered with snow, and the nobles who accompanied the King began to grumble at being expected to sit down to meat in a garden and without a stove when the weather was so bitterly cold; but when the Bishop sat down with the King, and the guests, each according to his rank, had taken their seats and were awaiting the dishes, the huge mass of snow and ice vanished in a moment, the heat increased under the beams of the sun, the grass sprang up, and flowers of extraordinary beauty blossomed. Every tree was covered with green leaves, and brought forth ripe fruit. The vine-trees blossomed, and brought forth fresh grapes in abundance; the birds twittered and sang. The summer heat was so powerful that the guests had to take off some of their clothes, and they sought the shade under the thick foliage of the trees. After the banquet was over, in a moment the servants, birds' song, the foliage vanished—the snow returned, the guests put on their coats, and returned shivering to the fire in the dining-room.

Again, according to the story given by Martin del Rio in his *Disquisitionum Magicarum*,¹ Zedekiah, a Jew, in the ninth century, in the time of the Emperor Louis, suddenly produced in the midst of winter a most pleasant garden in the palace of the Emperor, with trees, flowers, grass, the songs of birds.

The sudden appearance of the vine around a dinner table is included among the wonders which may be performed through magic by Vives, in his *Comment. ad Augustum de C.D.*, lib. 10, cap. 16, when he says that books have been written about such things which are easy to do.*

Wier, in *de Præstigiis*, 1566, tells of an illusion, related also by Lercheimer, about a conjurer in Magdeburg, who complained that his performance brought him in so little money that he wanted to mount to heaven. Accordingly he threw his pony's bridle up in the air, the pony followed, and the conjurer hung on to its tail; thereupon his wife caught hold of his coat, and the maid followed. The bystanders saw this with astonishment, when a man came up and asked what was the matter. They replied that the conjurer and his pony had ascended to heaven, whereupon

¹ Cologne, 1657.

* Transeo quæ ex magia naturale fiunt, subito apparere convivas omnes truncos, aut asinis capitibus, extendi per triclinium vitem. Quorum rationem plurimi norunt, nam libri his de rebus sunt conscripti & factu facilia sunt quanto magis Daemones qui nobis & agilitate præstant & peritia rerum naturæ hæc norunt?

the man said that he had seen the conjurer enter an inn, and when the people found that they had been the subjects of an illusion they went away. Possibly this was some optical illusion credulously accepted as being real in the first place by spectators unused to such sights.

A certain fascination attaches to fire-tricks, and the modern fire-king has many precursors. Simon Magus was supposed to have been impervious to fire. Pyrrhus, according to Plutarch, had a great toe which fire would not burn, and Athenæus writes of a conjurer named Xenophon, having as his disciple and successor Cratisthenes, who brought fire from all parts of his body. Reginald Scot says, "Others likewise have (as they say) a *Katherine* wheel upon their bodies, and they saie they are kin to St. Katherine, and that they can carry burning coles in their bare hands and dip their said hands in hot skalding liquor, and also go into hot ovens. Whereof, though the last be but a bare jest, and to be doone by anie that will prove (as a bad fellow in London had need to doo making no variance at all therein), yet there is a show made of the other, as though it were certeine and undoubted; by anointing the hands with the juice of mellowes, mercurie, etc., which for a little time are defensatives against the scalding liquors and scortching fiers."

Fromann, in his *Tractatus de Fascinatione Novus et Singularis*, 1675, says that the skin may be so hardened by magic art that it does not feel the fury of fire, as in the case of Simon Magus, who, when placed in the flames, did not burn, and was proof against hard and sharp objects, and against all arms and balls shot from bombards. This art, he says, was called die Passauer-Kunst, because it first became known when the army collected around Passau, which afterwards, in 1611, burst into Bohemia and occupied Prague. (Senertius, lib. 5, *Princ. Med.*, page 521.)

Antonio Paullini, writing about 1717, says that, forty years before that time, a French fire-swallow was seen in many parts of Germany, who had by him a vessel full of glowing coals, from which he kept on putting them into his mouth, first with one hand and then with the other, and then chewed and swallowed them. He took a piece of meat and put it on the hot coals in his mouth, and there cooked it, and ate it as if it were a delicacy. He set light to sulphur and pitch, and swallowed them with their blue flames in his throat, so that a hissing sound was produced. He

would take a glowing piece of iron and lick it with his tongue so that it hissed, or he would take it between his teeth, and carry it for a time around the theatre. Paullini also describes Jean Royer's performance of lighting brandy in his mouth, and petroleum which burned without wick.

Martin del Rio, quoting Thomas Farellus, deca. 2 *rerum Sicularum*, lib. 5, cap. 2, says that Eunus, while speaking, sent forth flames from his mouth, which was not to be attributed to Devil's magic but to the fact that he had hidden in his mouth a nut full of sulphur and fire, by which he gave forth flames by breathing lightly on it. Del Rio also states that Farellus refers to a certain Diodorus doing the same thing (cap. 1, lib. 3, deca. 1).

Similarly, as St. Jerome says, Barchochebas, who put himself at the head of the Jews in their revolt against Hadrian, made them believe that he was the Messiah by vomiting flames from his mouth. Modern conjurers put a ball of tow in their mouths, let it burn out almost entirely, and add fresh pieces to revive the fire. The sparks are too feeble to injure them, provided that they breathe the air through the nose.

Records remain of two conjurers before the end of the seventeenth century who have performed tricks with water, viz., Manfred of Malta and Jean Royer of Lyons. The former is represented in an engraving of the seventeenth century in the Germanische Museum at Nuremberg.¹ Here he appears sending forth three separate streams from his mouth before a company of spectators; there are also represented nine vessels, doubtless for the reception of liquids of different colours which he miraculously produced. Between an angel and the sun are the words *Solus sicut sol*, and beneath the angel the words *Fama volat*. Another angel offers him a wreath, which is the *præmium virtutis*. In the Nuremberg Museum is also an advertisement² of his performance headed *Fama volat*, setting forth that Manfred, in addition to his water tricks, would lift a stone weighing 700 lbs. by the hair of his head, would fly down rope from the height of a house, &c.

Abraham a S. Clara says of this performer's water tricks that he could perform them four times a day. He had a vessel full of lukewarm water brought and fifteen or twenty glasses. First he opened his mouth in order to show that he had nothing between his teeth, then from his mouth came red wine, water, brandy,

¹ Reproduced in Hampe's *Fahrende Leute*, p. 119.

² *Ibid.*, p. 113.

rosewater, orange water, white wine, and the like, which could all be recognised by the taste; but it was noticed that on every occasion he began with red wine. Sometimes, after taking water to the extent of twenty glasses, he would squirt it aloft from his mouth like a fountain. Cardinal Richelieu imprisoned this Manfred, and threatened to hang him if he did not prove that his tricks were performed by natural means and not by magic. Manfred revealed the *modus operandi* in secret, and was set free.¹

Scotus has given an account of the means of production of different coloured liquids in his *Natural Magic*. When he was in Rome he was invited, together with Kircher, to the house of a certain antiquarian. The latter produced a roughly-carved cup, of which he wished to know the use. Kircher asked for water, and found that the cup, which was made of light wood from Mexico, changed the colour of the water which was poured into it, and that various colours could be shown by varying the light and shade, and by placing it against various coloured pieces of cloth. At first the water poured into the cup became pure blue—the longer it stood the deeper it became. If the water was poured into a glass bowl and placed in the light all trace of the blue colour vanished; but if the bowl was placed in the shade the water took a beautiful green tint; it became red, and afterwards it assumed the colour of various coloured cloths placed against it.²

The second of the two conjurers referred to above was celebrated for his fountain tricks. Jean Royer of Lyons could send forth from his mouth, according to the account given of him by Abraham a S. Clara, twelve or fifteen different coloured liquids, leaves and flowers; also he exhibited a fountain playing high from his mouth, and for as long as it would take a man to say twice over the fifty-first Psalm.³

Royer, like Manfred, was said to have aroused suspicion that his performances were practised by Devil's aid, and to have saved himself by revealing the tricks to Scotus and Kircher, who accepted his explanation and undertook to keep the secret during Royer's lifetime. After a time Scotus appears to have too hastily concluded that, as he had heard, Royer was dead, and to have revealed the trick while Royer was still living.

¹ For this description Abraham a S. Clara quotes the *Grosser Schaulplatzes Lust-und Lehrreicher Geschichte*, Part ii., Section 126, p. 96.

² Scotus, *Magia Naturalis*, p. i, l. 4.

³ The duration of the operation of this mouth fountain is estimated in Paullini's *Curieuses Cabinet* as the time it takes to cover two hundred paces.

An explanation of Royer's trick is given in the *Zeitkurtzende Lust-und Spiel-Haus*, the performer being supposed to take on an empty stomach water coloured with certain substances which, being diluted with the varying quantities of the water which he



Fig. 8. Floram Marchand, Le Grand Boyeur de Tours. From a print in the British Museum.

drank, produced liquids like in colour to varying kinds of wine. Vinegar, lemon-juice, and brandy were added to give a flavouring.

Another performance of the same kind as those of Manfred of Malta and Jean Royer of Lyons is described in what appears

to have been a book-leaf preserved amongst the prints in the British Museum (see fig. 8). It is a portrait of Floram Marchand, who is styled *Le Grand Boyeur de Tours*, and beneath is printed :—

See here the pourtrait of this man of Tours,
His art and reasons here are published.
What makes this glass look white and that so red :
And all the progress of the works displaid—
The whole deceit is here now open laid.

The book, or pamphlet, dated 1650, is by Mr. Thomas Peedle and Mr. Thomas Cozbie, who brought the conjurer "into England from Tours, in France; and after Wednesday next, being the 26th of this present June, will be constantly ready every afternoon, if desired, in their own persons to work an experimental proof of what is here declared."

Wier, in *de Præstigiis*, says, "the many feats which minstrels and jugglers perform every day by agility and swiftness of hand seem to those who are skillless to be miracles, and we are lost in admiration of them." Pomponatius states that at Mantua and Padua he saw a man of this kind, called Reatius, who did incredible things which seemed to the vulgar to be performed by the aid of demons; accordingly he was given over to the authorities on a charge of heresy, and showed in secret that his actions were only illusions, and were either tricks of legerdemain or carried through by secret confederacy with many other persons.¹ Reginald Scot divides confederacy into two kinds—private and public, the private being some pre-arrangement² and, further, when another person or other persons are in league with the performer. As an example of private confederacy he gives a card trick. The "conjurer will show you a card or any other like thing, and will saie further unto you, Behold, and see what a marke it hath, and then burneth it; and nevertheless fetcheth another like card so marked out of some bodies pocket, or out of some corner where he himself before had placed it, to the wonder and astonishment of simple beholders, which conceive not the kind of illusion but expect miracles and strange works."

¹ Multa insuper imperitoribus visa miracula, manuum expedita agilitate et industria quotidie ab histrionibus et ioculatoribus fieri videbimus, miramurque: narrat Pomponatius, se Mantue et Patauij quendam ejus generis hominem Reatium nuncupatum vidisse, qui incredibilia operabatur, eaq; demonum arte perfici vulgo credebantur: quare ab hereticæ pravitatis inquisitoribus subditus quæstionibus bona fide occulto ostendit fraudulentas esse suas actiones, merasque manuum agilitates, et multis secreta intelligentia colludentibus peragi.

² When one (by a speciall plot paid by himselfe without anie compact made with others) persuadeth the beholders that he will suddenlie and in their presence doo some miraculous feat, which he hath already accomplished priuillie.

A trick of public confederacy is such as telling "whether one cast crosse or pile" by the ringing" of a coin. This is done by the form of questions asked by the confederate; according as the question is, "What is it?" or "What is't?" the performer knows which way the coin has fallen. Another confederacy trick mentioned by Scot is "How to tell where a stollen horse is become." To perform this it was necessary to get a confederate to steal the horse first, and the conjurer knew then where it could be found.

The conjurer of the present day usually attempts to interest his spectators, not merely by the tricks which he performs, which in many cases would speak for themselves, but also by his accompanying remarks. There is often very little need for his explanation, and conjuring may be effective without speech. The employment of patter may to some extent be regarded as a survival from times when words were used to impress beholders with a sense of mystery, and to lead them to suppose that the conjurer was associated with spirits or demons, by whose aid the trick was thought to be effected. In the description given by Walther von der Vogelweide (see page 93), the speech of the conjurer is limited to a statement of the trick which he is performing; but in a number of cases we find instances of the actual use of mysterious words which were used as though they had some inherent power, or, on the other hand, as a kind of fluent talk employed for the purpose of heightening the effect or of diverting the attention of the beholders at that moment when the sleight is performed. St. Gregory Nazianzen uses the expression *λογοι ψηφολόγικοι*, which may be taken to mean words such as the *acetabularius* would use. Roger Bacon has several references to the charms used by conjurers who make use of *circulos et characteres vanissimos et carmina stultissima et orationes stultissimas*.² It may be noted in passing that, although Bacon disapproves of the use of charms and enchantments when they are inefficacious and used merely for display, yet he admits that there are certain genuine *deprecationes* instituted by men of truth or ordained by God and angels as, for instance, those used in ordeals over the white hot iron or the waters of a stream, and in other ways by which men are shown to be either innocent or guilty.

Again, in his *Opus Majus* (vol. i., page 399), in speaking of the power of words, he says that they have the greatest efficacy of all things, and that almost all miracles which have been performed

¹ Or, as we say, "head or tail."

² *Miracles of Art and Nature*.

by holy men from the beginning of the world have been done by the virtue of words. Further, he admits their use as justifiable in medicine, and quotes Constantine as approving of them, not because they have any real physical value, but because they render the patient more ready to take his medicine, and give him a more abundant hope of recovery, inasmuch as the mind has great power over the body.

Frohmann, in his *Tractatus de Fascinatione novus et singularis*, 1675, quotes Riolanus Pater as stating that he had often found epileptics rise if the following lines were whispered thrice :—

*Gaspar fert myrrham, thus Melchior, Balthasar aurum,
Haec tria qui secum portabit nomine Regum
Solvitur a morbo Christi pietate caduco;*

and Wier, in *de Præstigiis*, gives the following against toothache :—

Galbes galbat, galdes, galdat.

Fretagus writes, "It is said that toothache can be stopped if during the sacred offices the teeth are made to meet, and meantime these words are muttered :—

Os non conminuetis ex illo,

or if this ridiculous phrase is hung round the neck :

Strigiles falcesque dentatae, dentibus dolorum persanate.

Against the bite of a mad dog the following was supposed to have efficacy :

*Irioni Khirioni effera, Khuder fera : and
Hax pax max Deus adimax.*

Casaubon, in a note in his *Animadversiones in Athenæi Deipnosoph.*, describes the *joueurs de goubelets* of his time as performing in such a way that the beholders, not knowing how the tricks were done, thought that they were achieved by virtue of the words which the conjurers poured forth or by some other magic power.

Scot, in his *Discoverie of Witchcraft*, gives as an example of words which may be used in a trick with balls the following :—

*Hey, fortuna, furie, nunquam credo, passe, passe, when
come you, sirra ?*

and the "excellent feat to make a two penie piece lie plaine in the palme of your hand, and to be passed from thence when you list," he suggests might be accomplished by such words as :—

*Ailif, casyl, zaza, hit mel meltat : Saturnus, Jupiter, Mars,
Sol, Venus, Mercurie, Luna ;*

or in transforming or altering the colour of one's cap or hat:—

*Droch myroch, & senaroth betu baroch asmaroth, rousee farounsee, hey passe passe.*¹

Neve, in the *Merry Companion*, gives as the fourth of the requirements of a conjurer the following: "He must also have his terms of art, namely, certain strange terms and emphatical words to



Fig. 9. From *Hocus Pocus Junior*, 1635.

grace and adorn his actions, and to astonish the beholders; and these odd kind of speeches must be various, according to the action he undertakes."

¹ Richard Neve, in his *Merry Companion*, 1716, gives "aillif, casil, zaze, hit, met, merlat, Saturnus, Jupiter, Mars, Venus, Mercury, Luna; and Dorocli, Micocli et Senarocli, velu, barocli, Asmarocli, Rounsee, Faronsee, hey pass pass," etc.

An expression which is very commonly associated with the conjurer is "Hocus Pocus." An early use of the word is to be found in a disputation of Voetius *de Magia*. It is dated 1636. "Agyrtæ," the writer says, "call this vain and idle art *Okos Bokos*, words taken from the real or imaginary name of an Italian priest or mystagogue, or from some other source."¹ Nares confirms this as the source, saying that their origin seems to be rightly drawn from the Italian jugglers, who said Ochus Bochus in reference to a famous magician of those names, and in a German book, *Etwas für alle*, by Abraham a S. Clara, it is said that the conjurer was formerly called *Okos Bokos*, the real or assumed name of an Italian who must have been an extraordinary master of this art. It may be noted that foreign writers in various instances have used the expression in forms which are further removed from that form which has been the basis of the supposed derivation as a corruption of *hoc est corpus*.²

In a book entitled *Seltzame Gerichtshandel*, by Matth. Abele, 1635, the author, in drawing a comparison between conjuring and the law, says that he has found, after industrious enquiry, that a certain Zoilus had likened the "Hogges und Pogges" of the conjurer to the "distorted and ambiguous speech of the lawyer."

Joachim Rachel, in his *Neu-Verbesserte Teutsche und Satyrische Gedichte*, has the following:—

Was mit der langenzeit sol wachsen und bestehen,
Das muss nicht okes bokes wie aus der Taschen gehn.

Again, J. B. Schuppe, in his *Schriften*, 1660, says that men who prefer vain and idle speculation and disputation are like rope-walkers and jugglers. It is an art of walking on the rope; it is an art of playing various tricks, such as Joan Pottage or Ockes Bockes of Amsterdam used to perform.

The second edition of *Hocus Pocus Junior* (the earliest in the British Museum) was published in 1635. That the expression was no doubt in existence before that time may be argued from the facts—(1) that it was the second edition which was published in 1635, and (2) that the word "junior" implies a predecessor who was senior, and indeed, the writer, in describing one of his

¹ Voetius, lib. 2, *Dispp.*, p. 542.

² The date of the sermon of Tillotson, in which he says that in all probability these juggling words are nothing else but a corruption of the words used by the priests of the Church of Rome in their tricks of Transubstantiation, is 1694. This derivation appears to be a quite gratuitous invention.

tricks, refers to his "bonus genius" or "nuntius invisibilis" or "hiccus doctus" "as my senior calls it." Again, Ady, writing in 1656, speaks of "one man more excelling in that craft (conjuring) than others that went about in King James's time, and long since, who called himself the King's most excellent Hocus Pocus; and so was he called because, at playing every trick, he used to say 'Hocus Pocus, tontus talontus, vade celeriter jubeo.'" This, if it may be accepted, takes back the expression at least a further ten years.

Further, Ben Jonson, in "Magnetic Lady," acted in 1632, uses the expression Hokus Pokos in the following passage from the chorus at the end of the first act:—

BOY: Do they think this pen can juggle? I would we had Hokus Pokos for 'em then, your people, or Travitanto Tudesco.

DAMPLAY: Who's that, boy?

BOY: Another juggler with a long name.

Here it may be noted that Hokus Pokos is coupled with an Italian name, and, further, that it is in form near to that given by Voetius.

The foregoing references lead one to suppose that Hocus Pocus was an expression in varying forms which was generally known in the middle of the seventeenth century, not only in England but abroad, and there is evidence of a kind that it was known at least as early as 1625. It would not be surprising to find the words in use at an earlier date. The earliest suggestion of a derivation, viz., that referred to as given in Voetius under the date 1636, is that Italy is the source of the expression, and that it was probably the assumed name of a man.

As derivations have been suggested the Welsh *hoced*—a cheat, and *bwg*, or *pwca*, a hobgoblin, and the French *hocher*—to stake, and *pocher*—to poke; but these derivations are not to be taken seriously. Further, the second word "pocus" is almost without doubt a reduplicated form of the first, and for quite analogous reduplications may be quoted "higgledy-piggledy," "hurly-burly," "hickery-pickery," and "hokey pokey." Analogous to the reduplication in "hiccus doctus" may be mentioned "handy-dandy," "hoity-toity," "humpty-dumpty," "hoddy-doddy," and "hickery-dickery."

The little wooden man used in a vanishing trick is called "Hiccus Doctus." The trick is represented in the *Hocus Pocus Junior*, and in the frontispiece to the "Hocus Pocus," which forms

part of a German book entitled *Das Zeithurtzende Lust-und Spiel-haus* (see fig. 10), where the trick is fully described, the conjurer saying: "Look, gentlemen, this man I call Bonus Genius, or Hiccius Doctius," and at the end he says, "Hei genius meus velocissimus ubi."

Hiccius Docius is in the frontispiece of the second edition of



Fig. 10. From *Das Zeithurtzende Lust-und Spiel-haus*.

Hocus Pocus Junior, or the Anatomie of Legerdemain, and is referred to in the preface to that book as follows:—

"Courteous Reader, doe you not wonder? If you doe not, well you may, to see so slight a pamphlet so quickly spent; but lightly come and lightly goe, it's a Jugler's terme, and it well befits the subject. Would you know whence it first came? Why, from Bartholomew Fayre. Would you

know whither it's bent?—For the Fayre again : it's a stragler, a wanderer, and, as I said, as it lightly comes, so it lightly goes ; for it meanes to see not onely Bartholomew's Fayre, but all the Fayres in the Kingdome also, and therefore in the front. Hiccus Doccius is the postmaster, and what he wants there I'll give him here—a word or two of command, a terme of art not so much substantiall as circumstantiall, Celeriter,



Fig. 11. Portrait of Robert Neve and illustration of conjuring trick with a bird. From a print in the British Museum.

vade, over hedges and ditches, thorow thicke and thin, to come to your Fayres."

In this preface we may suppose that the author is writing with the same kind of inconsequence as the conjurer speaks at the fair. The expression Hiccus Doctus is said to be a corruption of *hic est doctus*.

Various aspects of conjuring have been emphasised in the different names attached in different languages to the performer of tricks of legerdemain. The Greeks called him the *ψηφοπαικτης* from the pebbles which he used. Similarly the Romans styled him the *calcularius*, or *acetabularius*¹, from the little stones and cups respectively. In French he is the *joueur de gobelets*, and the French *escamoteur* comes from *escamol*, a cork ball, and has reference to the cup and ball trick. Again, he was the *saccularius*, or bag-man, just as in German he is the *Taschenspieler*, so called from his way of hiding objects in his pocket or bag. Similarly in Italian he is the *bossoletino*, or purse-man, and Voetius, in his disputation *de Magia* (see p. 186), gives as the Flemish for conjuring *uyt den æssack spelen*. In French he is the *prestidigitateur*, from the readiness or quickness of his fingers. In English *conjurer* refers to the calling of spirits to his aid, and *juggler*, which is often used for conjurer, is derived from the Latin *joculator*, which is in Italian *gioculatore*, and in French *jongleur*. Another German word, *Tausendkünstler*, refers to the variety of his tricks, while the English *tregitour* originally refers to the mechanical contrivances used by the conjurer, though this original meaning is not evident in the following passage from Lydgate's *Dance of Macabre*, where the word is equivalent to conjurer:—

Maister John Rykell, sometime tregitour of noble Henri, Kinge of
England,
And of France the mighty conqueror ;
For all the sleighes and turnyng of thyne honde,
Thou must come nere this dance to understonde.
Nought may avail all thy conclusions
For deth shortly, nother on see nor londe,
Is not dyseeved by noon illusions.

The following is a list of references to representations of feats of conjuring:—

BOOK-ILLUSTRATIONS OR PRINTS.

- Block-book in the British Museum, German, 1475. *Planetenbuch*, under Luna (see fig. 2).
Florentine engraving ascribed to Baccio Baldini (see fig. 3)—Conjurer at table in special dress, an ape at his feet. Lippmann, *The Seven Planets*, 1905.
Block-book in Berlin Print Room, 1470. Luna. Lippmann, *The Seven Planets*; Hampe, *Fahrende Leute*, 1902, opp. p. 28.
Mediæval House-book in Prince Waldburg-Waldsee's collection at Wolfegg in Wurtemberg. Lippmann, *The Seven Planets*; Hampe, *Fahrende Leute*; A. Schultz, *Das Höfische Leben*.

¹ An analogous denomination is the English "thimble-rigger."

- Hans Sebald Beham—engraving (see fig. 4). Lippmann, *The Seven Planets* ;
 G. Hirth, *Kulturgeschichtliches Bilderbuch*, vol. i., p. 290.
 Scot, Reginald, *The Discoverie of Witchcraft*, 1584 (see figs. 6 and 7).
 Petrarch, *Von der Artzney Bayder Glück*, 1532 (see fig. 5).
Hocus Pocus Junior, 1635—various illustrations (see e.g., fig. 9).
 Comenius, *Orbis Sensualium Pictus*, 1659, p. 266 (see fig. 12).
Das Zeithurtzende Lust-und Spiel-Haus, 1680—various illustrations (see e.g.,
 fig. 10).
 Abraham a S. Clara, *Etwas für Alle*, 1711, 3rd part, p. 944 (bird trick) ; p. 954,
 Der Wasser Speyer ; p. 906, fire-eater.
 Print in British Museum, Class X P. 7—Robert Neve and bird trick (see fig. 11).
 Print in British Museum—Foreigners in England, case 2. Floram Marchand,
Le Grand Boyeur de Tours, 1650 (see fig. 8).

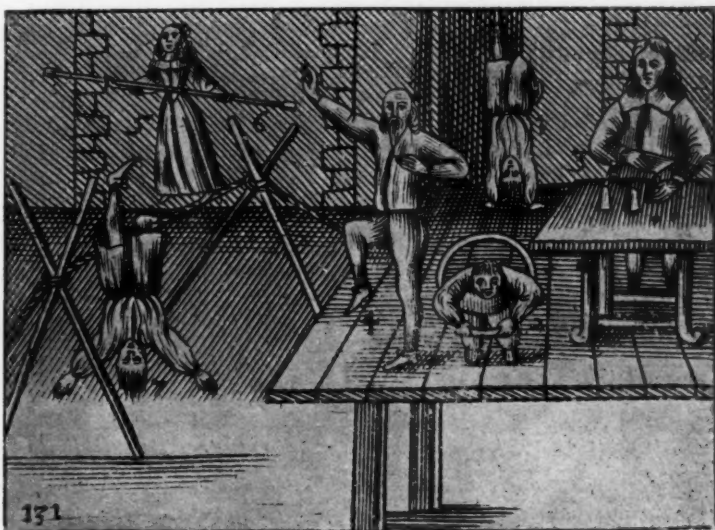


Fig 12. Comenius : *Orbis Sensualium Pictus*, 1659, p. 266.

LAMPS.

- Roman Lamp—Roman and Greek Life room, case J., No. 217 (see fig. 1).
 H. B. Walters, *History of Ancient Pottery*, 1905, vol. ii., opp. p. 416, plate lxxv.
 * (see fig. 2).
 Licetus, *De Lucernis Antiquorum*, 1562, p. 887 ; Bartoli, *Lucernæ veter.*
Revue Archéologique, 1898, p. 233.

WALL PAINTINGS.

- Conjuring with cups and balls. Wilkinson, *Manners of the Ancient Egyptians*,
 1878, vol. ii., p. 70.

[The illustrations to this article are from photographs taken by Mr. R. B. Fleming, with the exception of Fig. 10, which is from a photograph taken by Mr. F. G. Francis from the writer's copy of the book referred to.]

ARTHUR WATSON.

Remains of some Ancient Churches in South Pembrokeshire.

THESE are various legendary and traditional records which leave little reason to doubt that Christian missionaries arrived on the coast of West Wales before the end of the first century A.D.; there is also reason to assume that the new religion was received and adopted by the inhabitants without any serious opposition. Buildings for purposes of instruction and worship were erected, and by the time of Bishop Teilo (A.D. 600-630) many such appear to have become quite ancient institutions.

In the Deeds preserved in the ancient manuscript of the *Book of Llandaf*, many places are mentioned as having churches and monastic establishments, which were well known and had not been recently erected. This is what might be expected from the historical records of the holding of various early councils to discuss so-called heresies and other matters, and the definite stand made by the bishops of the then old and well established church in Wales, in opposition to the offers of St. Augustine about A.D. 600.

The character of these early buildings would be much affected by local conditions. In some places, where timber was plentiful and building-stone scarce, there would be a wooden structure put up; but, in South Pembrokeshire, where timber is scarce and easily-worked building stone and lime abundant, a stone and mortar erection was the easiest to obtain. It is, therefore, reasonable to assume that some portions of these early buildings are still preserved amongst the additions of more recent times.

There is a definite reference to a monastic establishment containing a church, as existing at Monkton, Pembroke, in the days of Bishop Teilo. The Normans settled in the earthwork, known as the Vill of Monkton, about A.D. 1090, and in A.D. 1098 Arnulph Montgomery bestowed the church of St. Nicholas, within his castle, together with twenty carucates of land, on the abbey of St. Martin, at Seez, in Normandy. About A.D. 1105 the Normans

began building a stone and mortar castle on the site of the present ruins of Pembroke Castle, which is divided from the Vill of Monkton by a tidal creek. The monastic establishment at Monkton, aided by liberal help from some of the earls-palatine of Pembroke, developed, in subsequent years, into an important Benedictine priory.

The north exterior of the nave of the present church of St. Nicholas and St. John at Monkton has three window holes which existed in the south wall of the nave of an older church.

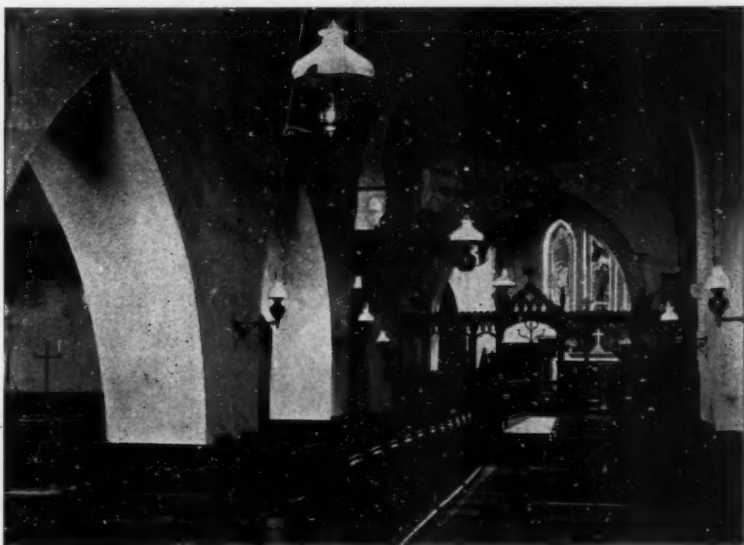


Fig. 1. Interior of the Church of Manorbere.

The piece of wall is about three feet thick, and, although it now occupies an outside position on the north side of the nave of the present church, it formerly was the south wall of the more ancient building. There are also indications that a door has been built up to the west of the middle of this old wall. The window holes are high up in the wall, are much splayed towards what was the inside of the ancient church, and show no indications of having ever been glazed. The nave of the present church was probably built about A.D. 1200, and is stone vaulted. Its south wall is about $4\frac{1}{2}$ ft. thick, and its north wall is made up of the ancient

wall and an internal wall, also about 3 ft. thick, built against but not bonded to the older one. Hence the vault is carried on a double wall, totalling about 6 ft. in thickness on the north side, and a single wall about $4\frac{1}{2}$ ft. thick on the south side. The eastern window of the ancient church was enlarged and utilized for the present nave, the glass being fixed half-way through, where the two walls abutted against each other. No spaces were left in the inner wall corresponding with the other window holes. It seems certain that the ancient church, of which this was the south



Fig. 2. Exterior of the Church of Manorbere.

wall, was that of St. Nicholas bestowed on the abbey of St. Martin at Seez in A.D. 1098, and the character of the window holes appears to render it quite probable that it had stood there for some five or six hundred years at that date, and was the church existing in the days of Bishop Teilo.

Another church was erected in very early days at Mænor Pyrr, now known as Manorbier, or Manorbere. There is evidence of prehistoric settlement here, and also evidence that the place was of importance in Bishop Teilo's time. In A.D. 1147 Giraldus Cambrensis was born here, and in his *Itinerary through Wales*

he informs us that its name meant the mansion of Pyrrhus. Fenton, in his *Historical Tour of Pembrokeshire*, comments on this, and mentions that some local pedigrees traced back to one Pyrrhus, of the East, who might have been lord of this district.

The church of Manorbier is a most interesting building, and the view of the interior (fig. 1) will convey some of its most striking features. It is stone-vaulted in all parts except the chancel; the arches on each side of the nave are simply spaces which have been cut out of the north and south walls and plastered over. The original church appears to have consisted of the present nave,



Fig. 3. Exterior of Minwear Church.

to which a north and south transept and a choir were added later. The tower, which stands in the angle formed by the north transept and choir, appears to have been built next. An extension from the north transept was built as a chantry and for the reception of the cross-legged effigy of a knight, which effigy now occupies a recess north of the altar. The next addition appears to have been what is now the north aisle, and which formerly was a complete church in itself, having its own altar, door, rood-loft, and bell-cote. In later times the walls of the nave were cut through, as now seen, and on the south side a narrow passage aisle built to cover in that

side, together with a south door and porch. The west door of the nave was blocked with masonry, and also the door of the north aisle. The church was restored about A.D. 1866, when the chancel arch was widened and the whole interior covered with cement plaster.

In the view may be noticed, on the south wall of the nave, the outline of the inner and much splayed opening of an ancient window light; it has been left unblocked by the architect, and its outer and much smaller end can be seen in the south aisle. Possibly there were others to the west which have been blocked



Fig. 4. Interior of Minwear Church, E.

and plastered over. This hole is very similar to those at Monkton, and appears to indicate that the nave at Manorbier must have been a very ancient church, possibly as old as and much better preserved than the ancient church at Monkton. On the left of the view the position of a window light is indicated, part only being seen; it was formerly an external light to the chantry, and became covered when the north aisle was built. The dark object above it is part of the rood-loft still in position.

The tower is interesting as a specimen of a vaulted building without the usual circular stair. The doorway seen in the wall to the left of the top of the chancel arch is the way of access, and,

in former times, appears to have been reached by means of a ladder suspended from a projecting stone crook in the wall above. The nave and chancel, as now arranged, are not in the same line of orientation, and appear to vary to the extent of about sixteen degrees. The vault of the south transept is higher and wider than the vault of the north transept. The floor of the nave was formerly much lower, as shown by the position of the west door.

The outside view of the church (fig. 2) is taken from the north, and shows the north aisle with its bell-cote, the gable end of the north transept with the chantry below, and the tower.

A third church which still retains evidence of antiquity and interesting architectural features is that of Minwear, situated near the south shore of the Eastern Cleddy river, and about three miles from the confluence of the two rivers Cleddy which forms the commencement of Milford Haven.

The origin of this church is quite unknown, but some of its remaining parts appear to suggest that it dates back to pre-Norman times. Milford Haven was probably a place of rendezvous for all the early races who sailed the British seas. After the departure of the Romans it seems to have been visited by various Teutonic races, who came by way of the Hebrides and the Isle of Man, and probably made many settlements along the coast; later, others came by way of the English Channel. The kings of Wessex found it necessary to ferret the Northmen (Vikings) from the coasts of West Wales, which they were disposed to use as a recruiting ground for their periodical forays on the English littoral.

Asser, in his *Life of Alfred*, King of Wessex, records that—"All the countries on the right-hand side of Britain belonged to him; that King Hefeid, with all the inhabitants of Demetia, compelled by the violence of the six sons of Rhodri, had submitted to him." This Rhodri became Prince of Ceredigion about A.D. 871, and it is important to note that the protection was sought against the Welsh princes. Several of the chroniclers mention that Edward the Elder, the son and successor of Alfred, sent an expedition to Deepestowe, and built a town at Gladmouth, A.D. 921. There is good reason to suppose that this town was situated on the northern bank of the Eastern Cleddy, nearly opposite to Minwear. This authority—or suzerainty—of the various kings of Wessex appears to have continued till about A.D. 1000, and

there are two things remaining in evidence at the present day which resulted from this prolonged and intimate association. The style of the churches of South-West Wales resembles those of the neighbouring part of Wessex, and the language also became English.

Minwear church is said to be dedicated to St. Wonan, but whether this is any known saint or simply a corruption of Woden I cannot say; the church of the adjoining parish is dedicated to St. Marcellus, of Roman renown, whilst a few miles distant is a church dedicated to the martyred Saxon king, Oswald of Northumbria. The whole district is dotted with Teutonic place-names.

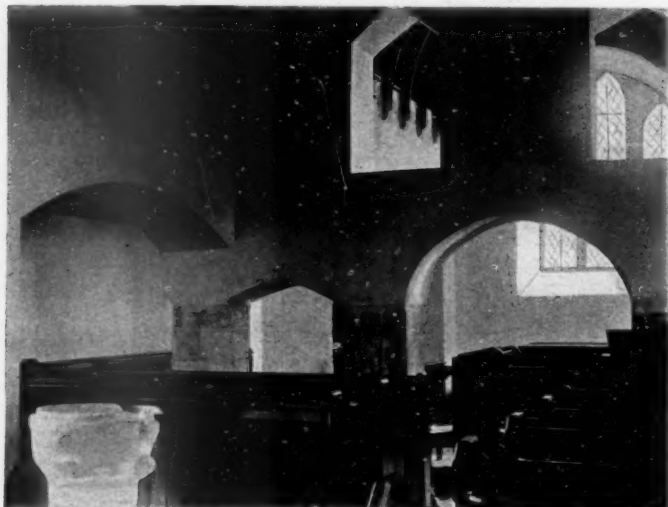


Fig. 5. Interior of Minwear Church, N.E.

Fig. 3 is a view of the outside of the little church from the south, showing a small south chapel and a round window, as well as the outline of a built-up door between them. There is a corresponding round window on the north side.

Fig. 4 shows the inside of the church as seen from the extreme west end. The chancel-arch stands at about two-thirds of the length, from west to east, of the building and, with its lateral arches, forms an arcade across. The pillars on each side of the main arch are square, whilst the pillar under the north junction of the walls is eight-sided, and these three pillars are of dressed stone. The

two oblong holes with triangular heads, in the wall above the arch, explain themselves, and through them is seen part of the roof of the chancel. Through the north arch is seen part of a round pillar, which is shown more fully in fig. 6. The pulpit stands in front of the south arch, and beyond this is a narrow passage between the chancel and the south chapel.



Fig. 6. Round Pillar, Minwear Church.

Fig. 5 is a view of the north-east, showing how the wall of the chancel-arch meets an east-to-west arcaded wall of three arches, and is supported at the junction by an eight-sided pillar. To the north of this east-to-west arcade is a narrow space under a low lean-to roof, of which parts can be seen, known as the north chapel; it extends from the east end of the church to the door, which is by the font seen in the view, and has room for one long seat.

Fig. 6 shows the round rubble masonry pillar which stands on the north side of the chancel and supports the central and eastern

200 *Ancient Churches in South Pembrokeshire.*

arches of the east-to-west arcade. Its capital and the respond, over the eight-sided pillar, appear to be of very ancient pattern; this view also shows part of the north chapel. The church will accommodate about fifty in congregation.

These photos were taken by Mr. F. Treweeks, Pembroke.

WM. B. WALL.

PEMBROKE,

May 12th, 1909.



The Loom during the Bronze Age in Britain.

THE necessity for providing some method of protection against the inclemency of the weather must have led man, very early in his history, to devise some means for this object, either by a covering for his body or by making a roof to his hut. The most ready covering which suggested itself, whether for his clothing or his hut, was, no doubt, the skins of the animals he captured; but skins had their inconveniences in either case, and he appears, very early in his career, to have contrived some other material which would have the comforts of the skins without the troubles and inconveniences inseparable from the use of furs.

As soon as man had domesticated animals, or even before, he began apparently to make a fabric of some kind from the hair or wool of his animals, and also to make use of the vegetable fibres which he found growing around him, and to do this some form of weaving appears to have been adopted; but it does not necessarily follow that a loom, as we understand it, was used, although, when once weaving had begun, the loom soon followed, and judging by the appearances of the fabrics of which traces are discovered occasionally, the loom in Britain must have been in use from neolithic times.

It would appear that weaving of some kind was probably practised by the earliest inhabitants of Europe—cave man certainly had some form of dress other than skins; but whenever the loom was invented, we know that the men of the Bronze Age practised spinning and weaving generally, and in considering when and how weaving was practised, we must not lose sight of that most important art which rendered weaving possible. This important art was spinning, in all its forms; one of the oldest forms of spinning was by the whorl, a form which has survived until the present day, and some fabrics which are fashionable and highly prized are still produced by means of the whorl—for instance, those lovely

shawls made in Shetland. Whenever amongst the relics of early man whorls are discovered, it may safely be suggested that weaving was practised by that people or tribe in some form, but, as before mentioned, not necessarily by means of a loom. Occasionally, discoveries are made of relics in burials of the Bronze Age, where there are marks of the fabric left on the metal, and, occasionally, portions of the fabric itself, preserved from decay by the salts of the copper of the bronze. The fabric preserved in this way is shown sometimes to be formed by woollen threads, at others by flax. Flax, we know, was cultivated by Bronze Age man, and probably still earlier races had discovered its valuable properties, and not the least of these is its tenacity. Amongst the relics found in lake dwellings of the Bronze Age in Switzerland and elsewhere, fishing nets, formed exactly as those of the present day, have many times been found, and if this material was spun and used for making nets, then probably—nay, almost certainly—it was used for other purposes as well.

These references to flax and its uses are mentioned here to make clearer some of the facts which come under consideration as we proceed. Bronze Age man, whatever he may have been capable of, and, no doubt, he knew much more than many would be willing to allow, had not advanced to a high stage in the manufacture of pottery. His work in this material was rough, badly fired, and irregular in form, as might be expected without the use of the potter's wheel, of which he appears to have been ignorant; but with all these drawbacks great credit must be given to their artistic capabilities, for the ornamentation of their so-called drinking cups, food vessels, and cinerary urns was of a very high order. Sometimes it appeared as if made in basket-work, sometimes of lines formed by impressed thongs or simply string impressions; but however formed, it was always most effective and beautiful. The style of the ornamentation and the paste of which the pottery is composed renders it an easy matter to identify Bronze Age pottery. The photograph, double the natural size, of a potsherd lately found in South Essex, and now deposited in the museum at Colchester, which accompanies this article, shows the pottery to be ornamented on the outside by impressions of the point of the finger. This method is often adopted by the Bronze Age potter, and when seen, as on this fragment, with other characteristics, leaves no doubt as to the age of the relics.



Fig. 1. Exterior of fragment of Bronze Age Urn, with finger-mark ornamentation.
Double natural size.

204 *The Loom during the Bronze Age in Britain.*

The other photograph is that of the inside of the same potsherd, and it is to the markings here that attention is especially requested. As the Bronze Age potter did not use the wheel, he was compelled to adopt some plan to keep his or her vase in shape whilst it was being built up. The plan frequently adopted seems to have been to form a mould of basket-work or grass, or some material of a combustible character, and then to plaster over this the clay which was to form the vessel they were making. Sometimes, when the grass mould was used, it was necessary to wrap it in something to keep it in shape whilst the clay was being daubed on by hand: it is the fabric used for this purpose which is of such interest in many ways. Necessarily, that which kept the grass or other substance in shape would leave an impression on the soft clay which coated it, and this coating, when finished, would be the future urn. If this potsherd, double the size of the original, be examined closely, the marks of the fabric will be seen very plainly, having more the character of a cloth made from flax than from wool; but how did it come there, inside the urn?

The maker of this vessel made a mould of the inside of the proposed urn of grass, or some other combustible material, as before stated, and over this stretched a piece of cloth of some sort, which kept the mould in shape after stretching it, as shown by the marks in some parts. Then, when the vessel was dry enough to undergo the firing process, it would be placed in the fire, and the mould, being of a combustible substance, would soon be consumed, and the ashes could easily be got rid of, and leaving the impress for all time, or, at all events, as long as the urn lasted, of the fabric used to keep the mould in shape. These simple marks on the inside of a potsherd are of great importance, as they prove that, at this early period, the art of weaving was known, a fact of which many seem to be unaware, as we find in several instances lately those responsible for the arrangements of the various pageants, which are so fashionable just now, have dressed the Britons of a much later date in skins of animals and paint.

HENRY LAVER, F.S.A.

SUPPLEMENTAL NOTE.

Since writing the foregoing my attention has been called to a paper in the *Proceedings of the Society of Antiquaries of Scotland*, vol. vi., New Series, p. 253, on "A Prehistoric Kitchen Midden,"



Fig. 2. Interior of same fragment, with impressions of woven material.
Double natural size.

206 *The Loom during the Bronze Age in Britain.*

discovered by the author of the paper, Mr. James E. Cree, F.S.A. Scot., in his garden at Tusculum, North Berwick, Scotland. Amongst the other relics described are a great number of fragments of numerous Bronze Age urns. But, in addition to these, was a most extraordinary collection of relics of various periods, each in its proper position in the various strata of the midden, which seems to have existed and been added to for a long series of years. Many of the Bronze Age urns are of great interest for various reasons, but on one of these fragments is an indication, not of the use of the loom as in that before described, but of the fact that, at this early age, wheat was cultivated in that part of Scotland, as on the inside of the urn there are the impressions of grains of wheat, which must have been pressed accidentally into the soft clay before it was burned in the kiln or elsewhere.

The facts connected with the discovery, and the description of the remains found, are very interesting, and it will be seen that, although it was a midden, it was not simply a rubbish hole where waste materials were thrown down; instead, it indicated a long occupation of the spot from a very early period—down to that of the Roman Conquest.

As this fragment of a Bronze Age pot has these impressions on the inside, like the one before described, it must not be supposed that they had any connection with the process of manufacture, as those of a fabric had. Instead, they occurred simply accidentally, but had, however, one point in common with the fabric, for this indicated, and was an undeniable proof, that the loom was in use at this period, and these impressions give an equally certain proof that wheat was in use in Scotland at the same period.

Both these examples suggest the desirability of examining the insides of all early pottery which may come under notice, as it is possible important information may be extracted by this simple process.

H. L.

Notes on Archæology and Kindred Subjects.

TYMPANUM FROM LITTLE CASTERTON, RUTLAND.

MR. V. B. CROWTHER-BENYON, F.S.A., forwards us a photograph of a highly interesting Norman tympanum lately discovered at the church of Little Casterton, Rutland. It was found during recent repairs to the interior of the roof in a most singular situation. One of the workmen



observed on the sill of the west window (which is out of sight from the floor, owing to its height) some carving. On investigation this proved to be the tympanum of an old doorway, which had been removed from its place at some bygone restoration and re-used as a mere slab. It will be noticed that it has the Tree of Life in the centre and a group of three wheels on each side.

FRAGMENTS OF AN EARLY CROSS FROM PATRINGTON.

MR. T. SHEPPARD, F.S.A. Scot., the Curator of the Municipal Museums at Hull, has kindly sent us photographs showing the front and side of



the lower part of the shaft of an early cross which has recently been found in a wall near the church. The material is apparently of West Riding carboniferous sandstone. The two views shown represent the only portions upon which carving is visible. At the bottom of the stone is a dish-shaped hole, and bored right through it, from the centre of this to the top, is a hole about two inches in diameter. Some have thought that the foliated carving points to the beginning of the thirteenth century, but it is in reality of late pre-Conquest date.

Notices of New Books.

"THE CHURCH PLATE OF HAMPSHIRE," edited by Rev. Canon BRAITHWAITE, M.A. (Warren & Sons, Winchester: Demy 4to, pp. 404, 25 photogravures and 42 half-tone illustrations; price 3rs. 6d. net). This volume is in every respect to be commended. The writer of this criticism has been called upon to notice every single book that has hitherto been issued on English Church Plate, from the comparatively modest volume on the plate of Carlisle Diocese, issued many years ago by the late Chancellor Ferguson, down to such thorough recent works as those on Leicestershire or Herefordshire. He has not the least hesitation in saying that this is certainly the best book of its kind that has up to now been published—whether the nature of the letterpress, or the wealth of good illustrations, or the general style of the typography are considered. There is not quite so much diffuseness of description to be found in these pages as in some of its predecessors, and this is a distinct advantage; the editor, too, has been well advised in eschewing the temptation to write a general abstract of the whole subject of church plate in all parts of the kingdom by way of introduction. Canon Braithwaite and his local coadjutors have been most fortunate in securing the critical opinion as to date and design of each piece of any age or beauty at the hands of Mr. J. B. Carrington, the well-known expert, who is a past Master of the Goldsmiths' Company. The result is that there is a definite clearness in the accounts of the plate of each parish which has been occasionally lacking in other like works.

The silver plate in use at the church of St. Stephen, Sparsholt, is fairly good of its kind, but comparatively modern and commonplace. This church, however, possesses two vessels of considerable antiquity, and of no small interest to students of the design of early sacramental plate. On the south wall of the chancel, in a glazed oak case, have been placed a priest's funeral chalice and paten in lead, which were discovered during the restoration of the church in 1882. They are of the earliest English form hitherto discovered, and are probably of twelfth (though possibly quite early thirteenth) century date. The centre of the paten is rudely incised with a cross. These vessels may be compared with the funeral chalice and paten belonging to Berwick St. James, Wilts., which are now in the British Museum; but in that case the chalice has a distinct knop and a shorter and thicker stem.¹

¹ We are indebted to Canon Braithwaite for the loan of the block of these vessels. See *Frontispiece*.

Hampshire does not possess any pre-Reformation examples of an actual chalice, but has, next to Norfolk, the most interesting series of mediæval patens. By far the most valuable of these is the now famous instance of the Wyke paten. The uncial lettering of the inscription round the rim and the general design have led experts to date this paten *circa* 1280; it is undoubtedly "the most remarkable and beautiful example of early native work" which the Church of England possesses. This vessel is in excellent condition, and there can be no doubt that it owes (like the recently noted old paten at Dronfield, Derbyshire) its condition and preservation to having been in continuous use. At Fawley there is an old paten with the vernicle in the centre and a flat, plain rim. Bishop Wykeham presented altar plate to this church, and there can be no reasonable doubt that this paten formed part of his gift; this would make its date towards the close of the fourteenth century. The church of Bishop's Sutton has an exceptionally thin and flat paten, with the sacred monogram in the centre; its date is probably *circa* 1440. At Wield there is a fourth pre-Reformation paten, but in this case the vessel has been much restored and reversed; the sacred monogram appears on the reverse, or back.

There are two examples of church plate of the time of Edward VI., which is but very rarely found, namely, the chalices of St. Mary's, Southampton, and Owslebury. The county possesses a wealth of Elizabethan church plate. The exact numbers of those pieces that date between 1558 and 1603 are—twenty-three chalices, thirty chalices with paten covers, and one paten; all these are, for the most part, of the normal Elizabethan design and ornament, with one or more bands of floriated strap-work, but no two are precisely similar.

A particular attraction of the Hampshire church plate, which tends to make this book so exceptionally interesting to plate lovers who are content to admire without coveting, is the considerable variety of good plate of secular origin which has from time to time been presented to the churches for sacred use. The most remarkable, and by far the most valuable, of these pieces is the noble standing cup and cover of crystal and silver gilt, *circa* 1600, pertaining to the church of Yateley. It was given to the church in 1675 by Mrs. Sarah Cocks, "for the only use of the Communion Table." Experts consider that the bowl, of rock crystal, was cut in Italy or Germany, but that the elaborate and beautiful Renaissance workmanship of the mounting has been executed by English craftsmen. This cup, now cunningly secured behind thick plate glass for exhibition in the church, has undergone some remarkable vicissitudes of fortune. It was, on one occasion, dropped by the clerk, when the delicate cover with its beautiful erect figures was irreparably damaged; at another time the cup was stolen, but after a short interval

was discovered hidden in the churchyard ditch. Last century the parish proposed to sell it to help to defray the cost of church restoration; but the late Bishop Sumner, much to his credit, refused his consent, and sent a cheque for £50 to the restoration fund provided the vestry undertook never again to offer it for sale—a resolution to this effect was entered on the minutes. The illustrations of this exquisite cup, as well as of the broken portions of the cover, are delightfully executed.

Other secular instances are a silver parcel-gilt tazza cup, 1551, at Deane; a mazer of arbor vitæ, mounted in silver-gilt, of early sixteenth century, at Whitsbury; a silver-gilt cup, 1562, at Herriard; a silver-gilt tazza cup, 1567, at St. Michael's, Southampton; a silver-gilt standing cup and cover, 1595, at Hinton; a silver-gilt cup, 1599, at North Waltham; and many of later date, including a remarkable and much altered silver caudle cup and cover, 1659, used as a flagon at Wherwell.

There is also in this county no small variety of foreign church plate, both of ecclesiastical and secular origin. Among the former may be mentioned an Abyssinian bronze sacramental cup at Aldershot; a silver-gilt Russian chalice at St. Augustine's, Bournemouth; a silver-gilt jewelled Portuguese chalice, at St. Clement's, Bournemouth; a Spanish silver chalice of the seventeenth century, at Froyle; a silver-gilt Augsburg chalice, seventeenth century, at Redhill; as well as two silver-gilt French chalices in other churches. There are also six Hampshire churches possessed of old secular foreign plate. The unusual extent of foreign plate is probably owing to the constant traffic of this county with the Continent.

Of old pewter, Hampshire churches have but little left. At Woodmancote there is a chalice, *circa* 1620; at Catherington there is a late seventeenth century paten; and at Crondall a pair of flagons dated 1632. The pewter flagon at Debden is decorated all over with incised tulip flowers; there are also several pewter alms dishes.

Most of the modern plate of the county is of poor design—one of the best is the Elvetham chalice of 1873 date. At Christ Church, Crookham, there is an elaborate and over-ornamented gold chalice given to the church in 1891; the bowl is chased with representations of the Lord's Supper, the Mockery, and the Flagellation, separated by winged cherubs. The domed foot has medallions of the Ecce Homo, the Cross Bearing, and the Crucifixion. This chalice is said to be a copy of one captured at the siege of Badajoz in 1812. The looting of Badajoz was a grievous scandal to the British forces, and it is most extraordinary that anyone should desire that the memory of that disgraceful scene of pillage should be commemorated in an English church.

"THE KING'S MUSICK: A TRANSCRIPT OF RECORDS RELATING TO MUSIC AND MUSICIANS" (1460-1700), by HENRY CART DE LAFONTAINE (Novello & Co., pp. xi., 522). Mr. De Lafontaine has, in these numerous pages, opened up a hitherto unexplored vein of the lighter side of national history, in collecting together a great store of information from the Lord Chamberlain's accounts at the Public Record Office relative to the Court music and musicians from 1460, when these documents begin, down to 1700. The plan of the book is to give, in chronological order, the whole of these official extracts, whilst a considerable number of notes, which afford proof of no small amount of research, occupy the concluding part of the work. These notes are, in the main, brief biographies of not a few of the musicians mentioned in the records; others, however, are of a more general character, and afford a good deal of exceptional information—particularly is this the case with Mr. De Lafontaine's notes on the Whitehall Masque of 1674, and on court masques in general. These records were often mere lists of names of musicians, or gentlemen and children of the chapel; but no small share, especially in the time of Charles II., are of wider interest, and convey a fair amount of entertaining knowledge as to the music, musical life, and court customs of successive reigns. As examples of these many thousands of extracts, four brief quotations are here given, and we only wish that space could have been found for more.

"1525-6, January:—It is ordered, for the better administration of divine service, that the Master of the Children of the King's Chapell with six of the same children and six men, with some officers of the Vestry, shall give their contynuall attendance in the King's Tower, and dailie to have a masse of Our Lady before noone and on Sundaies and Holly Daies, masse of the day besides our Lady Masse, and an antempe in the afternoone."

"1595-6:—Warrant to pay for 14 yards of carnation velvet and 8 yards of wrought velvet black and ash colour, employed and spent in covering of our virginals, and for 12 yards of grene velvet to cover a greate instrument, all being garnished with lace of gold and silver and silke riben, and sowing silke to them."

"1637, December 10:—Warrent for the payment of £140 to Edward Norgate, for guilding and painting the new organ at Hampton Court, and for extraordinary wages paid to joyner, carvers, and others employed therein, as also for repairing the great organ, and for the charge of several journeys and attendance for 6 months."

"1666, December 24:—Order that Mr. Bannister and the 24 violins appointed to practice with him, and all His Majesty's private musick, doe, from tyme to tyme, and by the directions of Louis Graben, master of the private musick, both for their tyme of meeting to practise and also for the tyme of playing in consort."

The index is admirable and full so far as the great number of personal names are concerned, and will bear the most severe testing; but we could wish that the variety of statements in the notes had been indexed, as well as references to the more unusual and extinct instruments in the records, such as virginals, harpsichords, viols, "shagbutts," "shawms," recorders, etc.

We suppose Mr. De Lafontaine is aware that there is a very considerable amount of further information at the Public Record Office bearing on State music and musicians, from the days of Edward I. onwards, contained in other classes of records, and to which no allusion is made in these pages. It might also be well worth while to consult the old parish registers of the City and other London churches for biographical notes as to the musicians mentioned in this work. This would not prove to be nearly so big a task as might be supposed, for so many of these registers have been printed. For instance, in the registers of St. Olive's, Hart Street, he would find entries as to several of the Queen's musicians in Elizabethan days, whilst in another City register are continuous references as to royal trumpeteers.

It only remains to add that Mr. De Lafontaine, who used to be incumbent of Berkeley Chapel, Mayfair, has dedicated this valuable volume "by gracious permission to Her Majesty Queen Alexandra."

"MEMORIALS OF OLD LANCASHIRE," edited by Lieut.-Colonel FISHWICK, F.S.A. (Bemrose & Sons, 2 vols., pp. 280 and 314, illustrations 31 and 55; price 25s. net). Colonel Fishwick has for many years done good work as a leading painstaking antiquary of Lancashire. In these two volumes there are several able articles from his own pen, and he has also been fortunate in securing the co-operation of various capable writers who are well acquainted with different aspects of the county's antiquities and history. In drawing particular attention to certain articles, it must not be understood that others not named are indifferently executed, but in a collection of this kind there are sure to be degrees of merit, and in a brief notice those that have specially attracted the attention of a critic, who has for many a long year been closely connected and intimately acquainted with much of Lancashire, can alone be mentioned. In the first volume the two best essays are, to our mind, those entitled "The Romans in Lancashire," by Mr. F. A. Bruton (which has had the advantage of Professor Haverfield's supervision) and the old story of "The Siege of Lathom House," re-told by Mrs. Colin Campbell. This great seat of the Earls of Derby was in itself a small town, with fortress, chapel, gardens, tilting yard, prisons, and all the different adjuncts of the palace of a great feudal lord within its embattled walls. When the storm of the great Civil War was at its height the Countess of Derby (the Earl was absent in the Isle of Man) had no difficulty in housing a garrison of three hundred soldiers, in addition to a host of retainers and the usual household, amid the precincts of Lathom House. The siege of the house by the Parliamentarians lasted from February 26th to May 26th, 1644, when the enemy withdrew, thwarted by the dauntless courage of the Countess. The siege was, however, resumed in the autumn, and the combined house and fortress eventually surrendered to the Parliament on December 4th, 1645, and the place speedily became a ruin. Another essay in this first volume meriting a word of special mention is that on Cartmel Priory, by Rev. Dr. Cox, wherein much fresh information has been culled from the State papers as to the treacherous and cruel conduct of Henry VIII. and his local supporters in connection with the Pilgrimage of Grace.

The second volume has a variety of excellent papers. Prominent among them is a comprehensive one by the editor, Colonel Fishwick, on "The Castles and Fortified Houses" of the County; he also contributes other good essays on "Old Liverpool" and on "The Early History of the Preston Gild." Mr. Ditchfield has an interesting and carefully written article on "The Crosses of Lancashire." Among the more chatty papers may be mentioned those on the Parish Registers, and on "A Lancashire Squire of the Eighteenth Century"—Nicholas Blundell, of Little Crosby. There can, however, be no doubt that by far the best and most valuable article in these two volumes, whether judged from an artistic or antiquarian standpoint, is the entirely original essay of some thirty pages by Mr. Aymer Vallance on "The Roods, Screens, and Lofts in Lancashire." It is accompanied by a series of admirable photographic plates, chiefly from his own camera. The beautiful character of the screen-work in the churches of Whalley, Huyton, Sefton, Middleton, and Winwick will come as a surprise to many who know, only too well, the general unattractiveness of the Lancashire parish churches, and of the rareness of old features. The remote parish of Cartmel Fell "has the remarkable distinction of possessing the sole existing crucifix figure, with one other exception, in all the forty counties of England." Only the head, trunk, and legs as far as the ankles of this mutilated fifteenth century

figure are now extant ; it is now preserved in the vicarage, but it surely ought to be placed in a suitable case within the church. A note at the end of Mr. Vallance's article expresses his thanks for the general courtesy extended to him by clergy, librarians, and others while making a special tour in Lancashire to glean information for this exhaustive article. This note opens with thanking the Dean and Chapter of Manchester for allowing him to "inspect" the valuable screenwork of the Collegiate Church, although he failed to persuade them to sanction his photographing or measuring the same. We suppose this has to be read as a sarcastic method of rebuke. The Dean and Chapter have no power to prevent any decently behaved person inspecting the church and its contents, and it is little short of a serious scandal to have prohibited a gentleman of Mr. Vallance's recognised attainments and standing from the use of his camera or measuring tape.

The wealth of excellent and exceptional illustrations throughout the whole of these two volumes is most praiseworthy.

"THE BURIED CITY OF KENFIG," by THOMAS GRAY (T. Fisher Unwin, pp. 348, illustrations 26 and two maps ; price 10s. 6d. net). There can be no manner of doubt that this is a thoroughly good book on a fascinating subject. It is written with so much care and is obviously the result of so much research, that it cannot fail to satisfy those of antiquarian or archaeological tastes. The late Mr. Boyle wrote well some few years ago on "The Lost Cities of the Humber," and the story of the gradual loss through sea encroachment of the once populous town of Dunwich has been more than once told ; but nothing has hitherto appeared of anything like the value and interest of this record of the burying beneath sands and water of the castle, churches and homesteads of an important and historic settlement on the Glamorgan coast. As the traveller proceeds by the Great Western Railway along the coast line of South Wales from Pyle to Port Talbot, it is but very rarely that he realises that between him and this somewhat dreary stretch of sea-shore sleeps the lost town of which Mr. Gray tells the story in these admirable pages :—

"Yes, the sigh of the summer wind here is sad, for it seems to bear the faint, far-off echoes of the busy town which once stood around this spot, eager and throbbing with life : here, where quiet reigns, was heard the hum of busy throng, the noise of work, the clang of men-at-arms, and sound of strident trumpet from the castle walls. Children babbled and played, and idlers basked and gossiped in the sunny streets. Kenfig town once stood here, nestling close up to the castle moat for feeling of security ; but the town has vanished—no vestige remains. The cruel sand, in league with storm, claimed it as its prey, and won it. Man was beaten—the sand remained victorious. A little bit is left, it is true, but it is an outlying part, Mawdlam, and the few scattered houses on the ridge, called Ton Kenfig ; these look, in the drowsy summer heat, as if they had slept like Rip Van Winkle, had awakened surprised to find so little left of what had been before, and had gone to sleep again."

Two gaunt fragments of rough masonry also rise from a grassy mound, as the grim, forlorn witnesses of the former lordly stronghold of Kenfig Castle. When did all this desolation come about ? Notwithstanding all his researches, Mr. Gray cannot tell us with any assurance. It is not even known whether the overwhelming was gradual, or whether it came suddenly like a thief in the night. Tradition has it that a vast sand storm made the site desolate in Elizabethan days, but in this respect tradition probably errs. Most likely the overwhelming action was gradual and insidious. At all events, it can be shown that this was the case with the adjoining lands of Margam Abbey. These lands became, to a great extent,

unfruitful in the fourteenth century through the inroads of the sea. Moreover, other evidence shows us that the besanding of two neighbouring parish churches took place about the year 1300; moreover, Mr. Gray's diligence has unearthed distinct evidence of the submerging in the sand of a part of Kenfig itself in 1314-6. The old antiquary Leland, who was here in 1538-9, gives a plain account of the desolation that had already overtaken the former "Baron Town" and Castle of Kenfig—"booth in ruines and almost shokid and deuoured with the sands that the Severn Se ther castith up."

The historical question of the conquest of Glamorgan in 1090 by the Norman knight Sir Robert Fitzhamon, and his wresting the lordship from Testyn ap Gwergan, "the worst prince ever seen in Wales," has intimate relation with this story of the buried city, for the Castle of Kenfig with the town that clustered round it was rebuilt by Testyn. A former castle is known to have stood here as early as 893. The Normans speedily founded the adjacent Cistercian abbey of Margam, and gifts of burgages, fisheries, and mills at Kenfig were amongst the earliest endowments. Mr. Gray's account of this abbey and its remains is ably done, and in successive chapters he discusses the story of Kenfig Castle and its frequent assaults, the earliest charter of the Borough of Kenfig from 1397 to 1660, the ordinances of the once flourishing port and town, its churches and chapels, together with various other incidental subjects. It will surprise many to learn that the ancient corporation of Kenfig was not actually dissolved until the 9th of September, 1886.

"ENGLISH COSTUME," by GEORGE CLINCH, F.S.A. Scot. (Methuen & Co.: pp. xxii., 295, 131 illustrations; price 7s. 6d.). In this volume, which is the latest and one of the best of the series of Antiquary's Books, Mr. Clinch treats with considerable skill of English costumes from prehistoric times to the end of the eighteenth century. The pages are dedicated by special permission to Viscount Dillon, one of the foremost authorities on costume and armour. Mr. Clinch will, we are sure, pardon us for drawing attention, in the first instance, to the pictures, which are profuse, valuable, and well selected. The plates include carvings in bone representing Stone Age costume, costumes of the Bronze Age, Romano-British and Anglo-Saxon dresses and ornaments from contemporary carvings, relics and manuscripts, a considerable variety of figures from effigies of later date, and a fine collection of historic portraits, from Henry VIII. to the Duke of Newcastle in the robes of the Order of the Garter when Prime Minister (1757-60). In the illustrations in the text much use is made of brasses, but these are supplemented from various other sources, such as the Bayeux tapestry and later manuscripts.

It is, of course, obviously impossible in a volume of limited size to treat such a subject as that of English costume with much detail; but the writer is to be distinctly congratulated at having got, as the result of much general reading and careful study, so good a grasp of each successive historical period, and he displays no small degree of ability in the assimilation of his store of material, and in reproducing the main facts after a comprehensive fashion. He is quite right in believing that pictorial illustrations are often more convenient and intelligible than verbal descriptions, and the pictures are obviously to be relied upon, as they are, for the most part, drawn from first hand and contemporary sources. Future pageant-makers and actors will find Mr. Clinch's volume invaluable. If they make careful use of it, they will be saved from certain blunders which have occasionally disfigured these shows in an historic sense. So far as our knowledge of these pageants goes no one has yet been bold enough to dress the Britons in the earlier scenes in "the distinguishing close trousers or loose pantaloons called by them *braccæ*, or *brachæ*—the equivalent of the modern breeches. These ancient trousers were full, and

gathered about the ankle. Their general use during the time of the Roman occupation and before that date can be indisputably proved, both from coins and other contemporary sources. About the very time that these lines will appear in print a pageant at one of the most important centres of Romano-British activity will be in the course of display, wherein the native warriors are represented with bare limbs and a modicum of skin covering such as only the wildest of them ever could have worn.

THE LITTLE GUIDES (Methuen & Co., price 2s. 6d. net)—"MONMOUTHSHIRE," by G. W. WADE, D.D., and J. H. WADE, M.A. (pp. 274, with 32 illustrations, 4 plans, and 4 maps); "ESSEX," by Rev. J. CHARLES COX, LL.D., F.S.A. (pp. 312, with 32 illustrations and 2 maps). Messieurs Wade have already produced a satisfactory volume on Somersetshire of this pleasant and useful, though somewhat uneven, series of *Little Guides*. This book on Monmouthshire was much needed, and may be confidently trusted for the accuracy of its historical and antiquarian information. The whole of this small county has been carefully visited by the authors, and, so far as we have tested it and compared it with our own knowledge, no mistake has been detected. Having read it from cover to cover with much enjoyment and appreciation of the descriptive parts relating to many of the picturesque sights, there is only a single flaw that it seems right to mention. The index, which is not a good one of its kind, follows the clumsy plan which has been given up by all the best antiquaries and topographical writers, of being divided into persons and places. There is a complete omission of subjects, which is exactly the portion of an index that is of the greatest value to general students.

As to the somewhat longer volume of this series on Essex, it would not be seemly in these columns to offer any opinion, as the author happens to be the editor of this magazine. Two remarks may, however, be permitted. The whole of this little work has undergone a careful revision at the hands of Dr. Laver, F.S.A., the President of the Essex Archaeological Society, to whom the whole county is as an open book. The index is a most admirable one, and three or four times as long as that for the companion volume of Monmouthshire: it is the sole work of Miss V. M. Machell Cox.

"AN ENGLISH CHURCH HISTORY FOR CHILDREN," by MARY E. SHIPLEY (Methuen and Co.—vol. i., A.D. 597-1066: pp. xvi., 253, 12 illustrations and 3 maps; vol. ii. A.D. 1066-1500: pp. xii., 351, 12 illustrations and 1 map; price 2s. 6d. each vol.). The first of these two volumes was published in 1905, and the second one in 1909; in each case a commendatory preface has been written by the Bishop of Gibraltar. With the words that the Bishop uses in the second of these prefaces we find ourselves, after close scrutiny of both volumes, in entire accord. He says:—

"She has brought to her task the same gifts of clear and balanced relation with the detailed particularity which children love. In the firm assurance that it will be found a helpful and valuable companion to the ordinary primers of English history, and a trustworthy introduction to a period of our Church history which is of rich and fascinating interest, I venture once more to commend her work to our Church people for the instruction of their children."

Though written from a Church standpoint, the author has successfully endeavoured to deal with religious differences in a fair and candid spirit, and there is a complete absence of bitterness or of attempts to twist history into accord with preconceived sentiments. The style is distinctly attractive and clear—there is no undue elaboration of anecdotes or legends, but the whole is presented after an attractive fashion. There are not a few good manuals of Church history for the professed student or for the general reader; efforts have also been made, with

more or less success, by several writers to put forth such manuals for children or the young—but, taken as a whole, not any one of these approaches Miss Shipley's work in either accuracy of outline or in brightness and simplicity of style. There are a few undoubted mistakes in the later chapters of the second volume: such, for instance, as the completely erroneous though popular view taken of the chantry priests. Miss Shipley will be well advised in getting the assistance of some competent student of English Church history of the sixteenth century, who is well versed in the original documents of the period, to revise her mistakes in the next edition. Putting aside these few blunders, we find it a pleasure to most cordially recommend her work as by far the best of its kind hitherto set forth. It is to us a puzzle how the publishers can afford to produce such excellently printed and well illustrated volumes at the very modest price of 2s. 6d. a volume.

"CHATS ON OLD FURNITURE," by ARTHUR HAYDEN (T. Fisher Unwin, 3rd edition; price 5s. net).—We are not surprised to find that this admirable and well illustrated handbook has now reached a third edition. As it has been already noticed in these columns, we can only again state that it is a model book of its kind, and a most practical guide to the collector.

"GREEK ARCHITECTURE," by EDITH A. BROWNE (A. & C. Black, pp. 131, 48 full-page illustrations; price 3s. 6d. net). The author, in her preface, states that: "This volume is written specially for the amateur, with the object of supplying in the simplest language that general information demanded by innate appreciation."

Thirty-five pages are devoted to an outline account of Greek builders and buildings, with a short chapter of doubtful merit on the influence of Greek architecture. There is no particular fault to be found with the letterpress, but it is of necessity, from its brevity, bald and uninteresting. By far the best part of the book consists in the singularly good and carefully selected examples of Greek architecture, which are reproduced from photographs, whilst the very short historical and architectural notes attached to each are trustworthy. This is one of several recent well-illustrated volumes which cause us to wonder how they can be produced at so modest a price.

"BALKANIA," by WILLIAM HOWARD-FLANDERS (Elliot Stock, pp. viii, 99; price 2s. 6d.). This small book with an awkward title is a short history of the Balkan States, about which so many English-speaking people of fair education are remarkably ignorant. This ignorance is perhaps to some extent excusable, because of the extraordinary mixture of races in the Balkan peninsula, where lofty mountain ranges and deep isolated valleys have for many a century tended to keep the various nationalities apart. It is supposed by some well-informed writers that there are yet living in the remote valleys of the Caucasus descendants of those crusaders who lost their way in seeking the Holy Land. The Slavs, the Latins, and the Turanians have been for centuries under the domination of the conquering Turks; this fact has materially checked them from uniting into one harmonious whole, as has been the case in England and the United States. Another great difference is that of religion, for, throughout the Balkan States, Orthodox, Catholics, Schismatics, Israelites, Moslems, and actual heathens are mingled together, and yet remain separate. Those who wish to have at hand a careful summary as to the history and present position of such states as Roumania, Servia, Bosnia, Herzegovina, Bulgaria, and Montenegro, cannot do better than place this useful little book on their shelves.

"REGISTER OF THE PARISH OF KNODISHALL," transcribed by ARTHUR T. WINN (Bemrose & Sons Ltd., pp. viii, 80; price 6s. net). We are always glad to see a faithful reprint of an old Parish Register. This local record of a small Suffolk parish extends

from 1566-1705; it has every appearance of being a faithful copy, is excellently printed, and possesses a good index of names. There are not many exceptional interpolations, but one or two of the entries are somewhat pathetic; such is the following, under 1692:—

"Debora, y^e dearly beloved wife of Robert Jenney, Esq., dyed y^e 24th of October, and was buryed the 26 of y^e same month, leaveing 2 pretty Babes, Offley & Debora, behind her, whereof Debora dyed y^e 28th of May, & was buryed y^e 30th, 1693."

A dateless entry, but probably about 1630, affords an instance of a dispensation granted by the minister for eating flesh during Lent—

"Whereas Mr. Arthur Jenney, Esq., of Knotshall, & his wife Anne beinge troubled wth sicknes, he wth ye Tissecke [consumption] & she beinge bige wth child, soe that they are not able to eate salte fishes continually, I, James Johnson, Minister of ye parishe a bove sayd, accordinge to ye statute in tht cause pvided, have granted them to eate some fleshe for ye recoverie of there health, wch libertie was granted to them ye beginge of Lent. If sayd not yet recovered, the: desier to have ye same libertie continued to them still wch. I willingly doe conferme with ye assistance of one of ye Churchwardnes as ye statute directeth mee, March 10th.

"James Johnson, Minister.

"Henrie Mawlinge, Churchwardinge."

"ANNALS OF ARCHÆOLOGY AND ANTHROPOLOGY," edited by J. L. MYERS (vol. i. pp. 140, plates 51; Archibald Constable & Co.). This first volume of archæological annals, issued in quarterly parts, does great credit to the Institute of Archæology of Liverpool University. The principal article is a preliminary report by Professor Garstang on his excavations on the Hittite site at Sakje-Geuzi, in North Syria, which was undertaken in the autumn of 1908. The excavations have exposed a number of sculptured slabs still standing on each side of the principal entrance to the palace, and exhibits for the first time "fresh and unweathered examples of Hittite art of vigorous design and of a high degree of artistic skill; their date lies within the period which succeeds the Assyrian conquests of Assurhazirpal and precedes those of Tiglath-Pileser III."

A review of "THE OLD STONE AGES OF NORTH BRITAIN AND IRELAND," by Rev. FREDERICK SMITH (Blackie & Sons), is held over till the next issue, as the subject is too important for hasty paragraph treatment.

LIBRARY TABLE. Among numerous pamphlets space can only be found for briefly drawing attention to two, both of which are concerned with the systematic preservation of antiquities. The *Seventh Annual Report of the Horniman Museum*, Forest Hill, issued by the London County Council. During the past year there has been an increasing recognition of the value of this museum as an educational institution for visitors of all ages; the Saturday afternoon lectures have grown widely in popularity. Valuable additions have been made to the Ethnological and Natural History departments.—*The Corporation Museum of Local Antiquities* in Colchester Castle, one of the most important and best arranged in the Kingdom, continues to maintain its high position, as is shown by the well printed and admirably illustrated report (price 2d.) for the year ending March 31st, 1909. This report, which ought to be in the hands of all genuine antiquaries, reflects much credit on the curator, Mr. Arthur G. Wright, and on the honorary curator, Dr. Laver. The brief record of last year's additions, chiefly of the Stone and Bronze Ages (all local), covers upwards of thirty pages.

PROCEEDINGS OF SOCIETIES. The *Society of Antiquaries* accompanied the recent issue of vol. xxii. of their Proceedings with a general index to the whole of the second series from vols. i. to xx. So many highly important short papers and descriptions of exhibits occur in the Proceedings, that they have of late years become an invaluable adjunct to the larger volumes of the *Archæologia*. This index, of some 450 double column pages, is a model of what an index should be, and it is preceded by a most useful classified list of illustrations.—The *East Riding Antiquarian Society* has just put forth vol. xv. of its transactions. The first and longest paper, by Rev. Dr. Cox, is on a Poll-Tax Roll of parts of the East Riding for the year 1378-9. The whole of this Lay-Subsidy Roll is transcribed from the original at the Record Office. To this transcript is prefixed a general account of poll taxes, with a variety of local comments; to this is added some account of the Peasant Revolt of 1381 of this part of England. Other papers are those by Col. Saltmarshe on "Some Howdenshire Villages," and another by the Rev. A. N. Cooper on "How Rowley, in Yorkshire, lost its Population in the Seventeenth Century." There are also some valuable local archaeological notes by Mr. T. Sheppard.—The *Derbyshire Archæological and Natural History Society's* thirty-first vol., for 1909, does the greatest credit to the editor, Mr. C. E. B. Bowles. The illustrations are exceptionally numerous and good of their kind. No society with a subscription, as in this case, of 10s. 6d. a year, could afford out of its ordinary income so many good plates; but in several cases the cost of these has been kindly defrayed by the writers of the papers. The most notable paper in this volume is that by Mr. A. P. Shaw, on the "Heraldic Stained Glass of Hassop Hall," which is thoroughly good of its kind and cannot fail to be much appreciated by heraldic students and genealogists. The paper on "Ford Hall and Banner Cross," the joint work of Mr. W. J. Andrew and Mr. Ernest Gunson, is finely illustrated, and is followed by an interesting sequel on "The Owners of Ford Hall from the thirteenth to the twentieth century" by Mr. W. H. Greaves-Bagshawe. The excavations at the important cave of Harborough, near Brassington, are described by Mr. W. Storrs-Fox, whilst the account of the thoroughly illustrated finds is from the capable pen of Mr. Reginald A. Smith of the British Museum. Mr. S. O. Addy contributes an admirable essay on "Hazelbarrow Hall and its Owners"; whilst Dr. Cox provides "Selections from a Derbyshire Assize Roll, 4 Edward III.," together with a "Note on Sanctuaries." Other papers deal with the natural history side of this vigorous Society. There are also a variety of brief papers which space forbids us to specify. On the whole, this seems to us the most creditable annual volume which this provincial association has ever issued.—No. 261 of vol. lxvi. of the *Archæological Journal*, issued in June, is of priceless value to ecclesiologists on account of the admirable and finely illustrated paper on "Chantry Chapels in England," by Messrs. Paul River and F. E. Haward. We could much wish, however, that they had found room for further information as to the hard work usually done by the much libelled Chantry priests. There are other excellent papers in this issue, notably the account of the Corbridge excavations of 1908, and an account of gold chains, pendants, &c., by Mr. Albert Hartshorne.—Part 79 of the *Yorkshire Archæological Journal* is a good and varied number with some excellent papers, particularly one on the "Tickhill and Battle Monuments" by Mr. Paul River. Miss Lloyd contributes a long transcript of "Poll Tax Returns for the East Riding, 4 Rich. II." The Yorkshire Archæological Society is much older than the East Riding Society, and has, we suppose, a full right to accept papers dealing with that Riding; but surely, as a matter of courtesy and convenience, such papers might be held over until communications had been exchanged. We happen to know as a fact that much of this very return has been transcribed for next year's East Riding Society's volume, and a far longer and more exhaustive introduction written. This overlapping is most unfortunate, and has caused, in this instance, considerable waste of time and money.

Items and Comments :

Antiquarian and Literary.

It is with the greatest possible regret that we announce at the head of these Items the resignation by SIR EDWARD MAUNDE THOMPSON, K.C.B., of the office of Director and Principal Librarian of the British Museum, which he has held since 1888. His connection with the British Museum dates from 1861, and in 1878 he became Keeper of the MSS. During the twenty-one years that he has been Director Sir Edward has achieved a series of great successes in the re-arrangement of almost the whole of the galleries, and in introducing a variety of most wholesome reforms and changes in connection with both the printed books and the manuscripts. Students of every kind are, whether they are aware of it or not, enormously indebted to his initiative and perseverance, although for the most part ably backed up by the heads of the different departments. It is impossible to control a great and varied institution such as the British Museum without having a firm hand, and this has been eminently the characteristic note of Sir Edward's rule. At the same time he has managed to retain the willing confidence of the greater part of his colleagues. His resignation has been in the air for some months, and we much regret to learn that the immediate cause is ill-health. He has been of the greatest assistance to various societies—more especially the Society of Antiquaries, from which body we are given to understand he has recently retired. It was an unfortunate matter for that Society that he failed a few years ago in obtaining the distinction of President, when he was beaten by two or three votes by Lord Avebury, the choice of the Council. At the present moment Sir Edward holds the highest distinction in the world of letters as President of the British Academy, a post for which he is eminently qualified, both by his long list of valuable publications as well as by the remarkable success of his rule at the British Museum. We heartily wish him health to retain this position for many years to come. The Trustees of the Museum have a difficult task before them in selecting his successor as Director; it is, we believe, possible for them to make choice of a man outside its walls, and, under the somewhat delicate position of affairs, this might be the wisest course.

JUST as we go to press the CHURCH PAGEANT is in full activity in the historic grounds of Fulham Palace. Notwithstanding the dismal rainy weather of the opening day, there was a most satisfactory and enthusiastic audience, and the great body of the actors went through the different scenes with reverence and dignity. With the brighter weather of some of the succeeding days and the curtailing of some of its inordinate length, the success of the pageant became triumphantly assured. The prelude, with St. George in silver-shining armour, with the six early British saints, Ninian, Patrick, Alban, David, German, and Ia, aroused in the memory the legends of the dawn of the Christian faith in Britain. There was no failure throughout the long series of episodes, beginning with the publication in Britain of the Edict of Constantine, A.D. 313, down to the Acquittal of the Seven Bishops in 1688. The executive committee, the hard-working actors, old and young—in fact, every one concerned in the incidents of its production, from the Bishop of London to the stage carpenters, are to be

warmly congratulated on the successful representation of the moving pictures of the evolution of the Church of England. There can be no doubt whatever that the educational influence of this great pageant cannot fail to be of enormous value.

The costumes throughout were excellently designed, and thoroughly in accord with the particular period represented. We are inclined to think that this is the first pageant wherein the Britons of the Roman period have been properly represented wearing, for instance, the characteristic braccæ, or breeches, instead of the wild array of bare limbs and scanty skins which somewhat disfigured the pageants of 1906-8. In several other particulars historical accuracy was closely followed. The music was marvellously appropriate throughout, and, in short, no unprejudiced person can fail to realize that the Church Pageant at Fulham has so far been the crowning pageant of modern days.

The committee are to be congratulated on the substituting of Mr. Moss for Mr. Lascelles as the eventual Master of the Pageant. The marshalling of vast hosts and the great animation of the large crowds, as well as the grouping of the chief personages in the distinctive episodes, were triumphs of scenic art. The final scene of the epilogue, when the whole mass of 4,200 performers converged on the background of the stage, and then advanced in one huge formation of columns, carrying torches, and united in singing "O God, our Help in ages past," was marvellously effective, and can scarcely fail to live for ever in the mind of any spectator.

The One Hundred and Forty-first Exhibition of the ROYAL ACADEMY OF ARTS is generally considered by competent critics to have attained to a generally high level, though singularly destitute of pictures of any exceptional worth. Hung in the place of honour in the large third gallery, where many an attractive picture of merit has worthily centred the attention of visitors in past years, is a big canvas of a most unprepossessing character, which it is almost impossible for any kind of reason to admire. It is a downright ugly full-length portrait of the Duke of Northumberland in garb of state; the profile is hard and wooden, and the robes stiff and gaudy—it can only have gained such a place because it is painted by the President of the Academy, but it is the worst portrait he has ever achieved. The Duke is a good antiquary, and we are sorry he has been thus treated; he may not be an easy subject, but there can be no excuse for producing a caricature. One of the best and most pleasing of the portraits of men of the day is that of Mr. Chaplin, M.P., by Mr. A. S. Cope. There is at least one wholly delightful picture of boys, namely, Ronald and Geoffrey, sons of Mr. Weston Webb, by Mr. William Logsdail.

It is not often that sacred art is worthily represented in the Royal Academy, but few will be found to deny that Mr. Dicksee, R.A., has produced a noble and a moving picture in "The Shadowed Face," wherein a man kneels at the foot of a great crucifix affixed to the pillar of an ancient church: there is nothing jarring in any of the details.

There are several fine landscapes, worthy of the best years of this annual show. Mr. Briton Riviere, R.A., has achieved a remarkable success with his "Hark! Hark! the Lark." That welcome veteran, Mr. B. W. Leader, R.A., gives us four of his eminently English pictures of English scenes, of which we are never weary. The large canvas, which takes its happy title from Wordsworth's lines—

"There is sunlight in the valley,
But shadow on the hills,"

is a characteristic example of his best style. Mr. Leader must be proud of the rapidly growing success of his son, Mr. B. Eastlake Leader. In the opinion of

more than one competent critic young Mr. Leader, who has a very different touch to his father, has produced in his "Moonlit Common" one of the most striking landscapes of the season.

The antiquary's nerves are not often set ajar nowadays by anachronisms or blunders, but it is certainly news to us, as shown in one canvas, that William Rufus went to bed in his crown! As, too, there is an official antiquary on the staff of the Academy, surely his services might have been retained for revising the catalogue; in that case we should have been saved from the absurdity of entitling a picture by Mr. Windsor Fry "A Franciscan Monk"! A friar differed quite as much from either a monk or a canon as does a modern territorial from a policeman or a guardsman.

What is perhaps the largest prehistoric object ever found in this country has just been presented to the Hull Municipal Museum by Mr. V. Cary-Elwes, J.P., F.S.A. It is the well-known DUG-OUT BOAT made from a single oak trunk, found at Brigg, Lincs., in 1886. The boat is over 48 ft. in length and is 6 ft. in width. For over twenty years it has been on exhibition in a special building at Brigg, where it has been visited by thousands of antiquaries and tourists from all parts of Britain and abroad. An interesting fact in connection with the relic is that there is no oak tree growing in England to-day that attains anything like the size of that from which the Brigg boat was made. With it were also found several interesting relics, and these have also been placed in the Hull Museum; they form welcome additions to the already large and important series of Lincolnshire preserved in that institution.

THE OLD EDINBURGH CLUB is a new society, limited to three hundred members, which was founded on January 29th, 1908, for the collection of oral or written material pertaining to the Scottish capital, and the gathering of existing traditions, legends, and historical data, and the selecting and printing such portions thereof as may be thought advisable for future use. An auspicious start was made with Professor Chieve as first President, who encouraged these objects in every possible way until forced to retire and take a holiday owing to the state of his health. His successor in the chair is Mr. W. B. Blaikie, head of the printing firm of Messrs. T. & A. Constable, a man of many gifts, who gave the Society an interesting and comprehensive lecture on "Edinburgh during the '45," which is to be included in the second volume of the Club's proceedings. The Earl of Rosebery, the Hon. President, who presided at the first annual meeting held on January 29th of this year, gave an admirable address, in which he made running comments upon the Club's first volume, *The Book of the Old Edinburgh Club*. This volume is an excellent example of Edinburgh printing, and has been tastefully produced. There are five papers in the volume, the subjects of which are—"Provisional list of Old Houses remaining in High Street and Canongate of Edinburgh," by Bruce J. Home, Curator of the Municipal Museum; "The Embalming of Montrose," by John Cameron Robbie; "The Pantheon, an old Edinburgh Debating Society," by John A. Fairley; "Sculptured Stones of Old Edinburgh: the Dean Group," by John Geddie; "The Buildings at the east end of Princes Street and corner of the North Bridge—a chapter in the early history of the New Town of Edinburgh," by William Cowan. To Mr. Home's paper is prefixed a map showing the old houses remaining in the High Street and Canongate of Edinburgh up to March, 1908. Lord Rosebery, in his address, said that this map alone was worth the whole annual subscription to the Society itself. The founding of such an association is a step in the right direction.

After many years of conscientious labour amongst original documents, Mr. William Moir Bryce, Edinburgh, has produced two handsome volumes on "THE SCOTTISH GREY FRIARS," the first of which is occupied with their history, and the second contains the documents upon which that history is founded. The publishers are William Green & Sons, Edinburgh and London. The writer has spared neither labour nor expense in their production, and one effect will be to show the character of George Buchanan in a somewhat new light. Mr. Bryce is well known as a notable Scottish collector, and in 1885 he printed for private circulation a "Handbook of Records in H.M. General Register House." He is the possessor of the original MS. of Scott's *Napoleon*, in two thick post quarto volumes, bound in Russia leather, and extending to one thousand pages very minutely written. There are many corrections and interpolations in left-hand pages. He has also the MS. of *Count Robert of Paris*, several of Scott's *Quarterly Review* articles, as well as the original MS. of Allan Ramsay's *Gentle Shepherd*. Then the Service Book of Holyrood Abbey is another great prize, which patriotism caused him to purchase and prevent its going to America. The original brass lectern on which it rested was carried off by Sir Richard Lee during the Earl of Hertford's invasion of 1544, and is now in the parish church of St. Stephen's, St. Albans, Hertfordshire. What Dr. Jessopp has done in his *Coming of the Friars* for England, Mr. Bryce has done in a thorough way for Scotland. Most visitors to Edinburgh know the Grey Friars' Churchyard on the sloping ground towards the Cowgate and Grass Market, where is the Martyrs' Monument, and which holds the dust of George Buchanan, the father of Sir Walter Scott, and of many illustrious Scotsmen; it was here that the Edinburgh Friary stood, and the writer helps us to understand how the Grey Friars lived and worked in the Scottish capital and the manner of men they were; while he gives us a like insight into their centres at Berwick, Roxburgh, Haddington, Dumfries, and Dundee. No future historian may neglect Mr. Bryce's volume.

The Thirty-first Annual Meeting of the DERBYSHIRE ARCHÆOLOGICAL SOCIETY, held at Baslow on July 2nd and 3rd, had a gloom cast over it owing to the severe death losses that it has recently sustained. Not only has it to deplore the death of a distinguished Council member, Mr. William Bemrose, as mentioned in our last issue, but also the demise of Mr. William Mallalieu, who had for over twenty years held the honorary post of Financial Secretary. Again, on last Easter Monday, occurred the sudden death of the Hon. Frederick Strutt, the most assiduous working President of the Society, who will be sorely missed. We are glad to learn that Mr. Charles E. B. Bowles, who has so efficiently edited and contributed to the Society's journal for several years, has been elected President. There is more than one good precedent for the offices of President and Editor being held by the same man; the best of these precedents is that of the late distinguished archæologist Chancellor Ferguson, who for some time worthily held both offices in the Cumberland and Westmoreland Antiquarian Society.

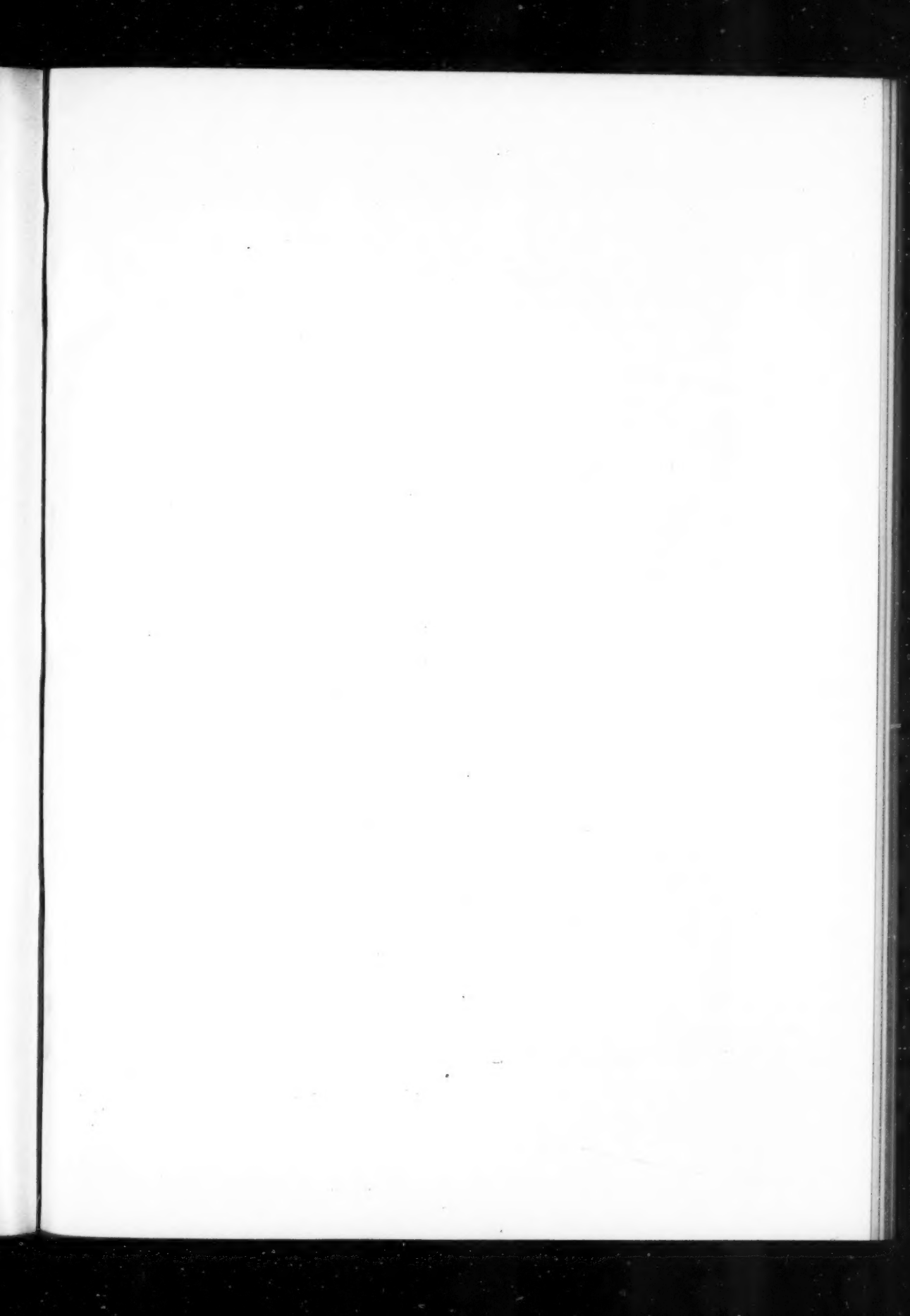
The most interesting of the Fen churches is that of ST. MARY, WHAPLODE, in South Lincolnshire. It is supposed to owe its origin to the church-building enthusiasm of the abbots and monks of Croyland. The nave, 110 ft. long, is a magnificent example of Norman and Transitional style, whilst the west front, *circa* 1180, is worthy of a cathedral or abbey church. The tower and chancel are nearly equally fine in their respective styles. Considerable works of reparation are most urgently needed. As Whaplode is a country parish with a scattered population of a little more than one thousand, and with no wealthy residents, appeal is made to the general public in full confidence that one of England's grandest and most

ancient churches will not be allowed to become a heap of ruins for the want of fifteen hundred pounds. To this appeal we give our warmest support, for the work will be on strictly conservative lines, and carried out under the direction of the Society for the Protection of Ancient Buildings. Subscriptions should be paid to the Stamford, Spalding, and Boston Banking Company, or to the Rev. E. W. Brereton, M.A., Whaplode Vicarage, Hölbeach.

The Annual Meeting of the CANTERBURY AND YORK SOCIETY will be held on July 8th. The work of the Society has proceeded steadily during the year now closing. Four parts have been issued :—

Part xiv.,	the Register of Archbishop Pecham of Canterbury (part i.).
„ xv.,	„ Bishop Orleton of Hereford (conclusion).
„ xvi.,	„ Bishop Halton of Carlisle (part ii.).
„ xvii.,	„ Bishop Swinfield of Hereford (part i.).

Part xiv. completed the issues of the year 1907-8, and there still remains Part xviii. to be issued for this year. Owing to unforeseen circumstances, the expected Introduction to the Register of Bishop Hugh de Welles of Lincoln was not included in Part xiv. ; but it is now in the press, and will be issued with Part xviii., which will also contain a small instalment of the Register of Bishop Grosseteste. For our own part we hope that the Society will henceforth eschew all Introductions, which can scarcely fail to include controversial matter, and confine itself to unannotated transcripts. During the year three members have been removed by death, five have resigned, and five new ones have been elected. Amongst those who resigned is the late Archbishop of York ; but his place has been filled by Archbishop Lang, who has also consented to become one of the Joint-Presidents. Death has carried off one of the active officers of the Society in the person of Mr. F. G. Hilton Price, who had acted as Honorary Treasurer from 1904 until his death in February last, and whose kindly disposition will make his loss deeply felt. Mr. Herbert Chitty has been elected to succeed him, and the vacancy on the Council resulting from this election has been filled by Mr. Robert C. Fowler, of the Public Record Office. The membership of the Society is still far below what is required to carry on the work with satisfactory despatch. Any substantial increase of membership could be followed by more than a proportionate increase of the work done.





Upper Portion of Ciborium.

[Ferrara, Milano.